

THE MUSICAL TIMES

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MIDSUMMER TERM BEGINS MONDAY, MAY 3.

ENTRANCE EXAMINATION, FRIDAY, APRIL 30, at 2.

Chamber Concert, Wednesday, March 24, at 3.

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Full particulars on application to—

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Hon. Secretary: CHARLES MORLEY, Esq.

The MIDSUMMER TERM will commence on Monday, May 3.
Entrance Examination, Thursday, April 29.

Syllabus and Official Entry Forms may be obtained from

CLAUDE AVELING, Registrar.

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HIGHER EXAMINATIONS, 1914.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to December, 1914:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANOFOORTE PLAYING.—Rupert E. Askew, Edith Butler, Emily N. Brown, Evangeline L. Brind, Edwin B. Bourne, Gladys E. R. Brier, Ruth Barr, Eleanor D. Bartier, Massey Bennett, Zara Cogan, Erin Carroll, Dorothy Chapman, Ida Cody, Dorothy J. Cuthbert, Amy C. Chadwick, Florence Crowl, Iris P. Dutton, †Dorothy O. Dibb, Julia J. Davenport, Eileen Davies, Thomas Evans, Nellie Eurell, Marjorie Edwards, P. Feinstein, Millicent Fraser, Nancy H. Fenwick, †Jack Green, Annie Greenwood, Kathleen Guest, Eileen Grimes, Bertha Gitt, Queenie Graham, Susannah Hazledine, David A. Harry, Esther D. Hudson, Alice Hadfield, Virginia Hovanessian, Elizabeth H. Horton, Ethel Hardwicke, Vera M. Hancock, Lily Harwin, Alma Hocking, Alice Helm, Agnes Hines, Olive G. L. Jones, Thelma G. Johnstone, †John B. Knowles, Alma Kendall, Myra J. King, W. R. Knox, Arthur F. Linfield, Gladys M. Lancaster, Lalla Lewis, Eileen Leiper, Nellie Lee, L. Molineux, Nellie Martin, Ethel Mower, Maud D. F. Martin, Florence A. G. McEachern, Margaret Murray, Adeline Mutton, Alice McNamara, Kathleen Meredith, Margaret Mitchell, Florence C. Pincham, Christina Parsons, Eva M. Purday, Bertha Ratcliffe, Laura Ryder, Ruby Roberts, Lillian Searle, Martha M. A. Scott, Lily Spencer, Dorothy M. Shaw, Ivy E. D. Shordon, Rosina Smith, John H. Thom, Gwenfron Thomas, Eileen L. Tanner, Leonie Tomkinson, Dorothy O. Toomey, Dorothy Thomson, Clara J. Vines, N. J. Watson, Lilian D. Whitmore, Margaret M. Wilson, Muriel L. Wain, Gladys M. T. Warburton, Florence Wyatt, Gwladys Williams, Ivy Watson, Gladys Williams, Pearl Wilson.

ORGAN PLAYING.—Robert M. N. Johnson.

VIOLIN PLAYING.—Jan Child, Doreen Humphrey, Charles Henry, William Swan.

SINGING.—Enid D. Hunt, Phoebe H. Myers, William H. Stones, James Ure.

ELOCUTION.—Grace D. Biggins, Elsie M. Filcock.

† Silver Medalists.

ASSOCIATES (A.L.C.M.).

PIANOFOORTE PLAYING.—Lily V. Aitken, Kathleen E. Aldgate, Millicent Armitage, Esther Ashworth, Harold Adshead, Dorothy Allen, Wilton Auckett, Beatrice L. Austin, Alice L. Aitken, Nina S. Browne, Hilda M. Brown, Mary E. Benkins, John H. Beddoe, Louise Brayshaw, Hettie Ball, Florence M. Bushell, Gladys E. Baldwin, Florence E. Bird, Ivy M. Bilner, George B. Beattie, Evelyn Buckley, Leah Bimlin, Constance Baker, Elsie Bannister, Nellie Booth, Nellie Bates, Dorothy C. Bridges, Lottie Bowen, Gladys Bridge, John Booth, Ella Barry, May Berry, Elma Barrett, Lottie Bailey, May Boland, Eileen I. Brady, Linda Backstrom, May Bent, Mammie Bonwick, Edith B. Brownfield, Elsie Barrett, Jean Burns, Irene E. G. M. Barker, Edwina J. Boyle, Dorothy M. Bertram, Margaret A. Bancroft, Mary A. Briggs, Violet M. Bond, Ella Brien, Gladys A. Bunn, Lorrie Barden, M. Barnes, Stephanie C. Colombier, Jenima Campbell, Daisy Clien, Dorothy E. Coleman, Irene Conway, Beatrice J. Calvert, Mary Collinge, Hannah G. Cropper, Albert Carr, Richard V. Clarke, Violet M. Colwill, Ida Clayton, Hettie Castles, Lily A. Cooper, Florence M. Coldwell, Elma H. G. Collins, Elizabeth Carey, Mabel Campbell, Ethel Cobb, Nellie Carpenter, Mary Cullen, Alma M. Colless, Mabel Cullen, Waverley A. B. Cuthbert, Essie Castles, Thelma I. Croxon, Elsie Colley, Edna Cotter, Olive Carter, Dorothy Cox, Ethel L. Chadwick, Alice C. M. Cole, Bessie Carter, Lillian Campton, Lala Cavenagh, Dorothy Cook, Mary T. Doran, Emily P. Dyer, Ellen B. Durston, Ceridwen Davies, Esther D. Deacon, Dorothy E. Dines, Elizabeth F. Davis, Gethin B. Davies, Hilda I. Dewes, Vera Delucarg, Iris I. Dymock, Etie Davies, Enid Dewhurst, Madeline I. Dreyer, Veronica G. Dally, Queenie Dawsey, Lettie E. Evans, †Dorothy M. Elliot, Erna Entwistle, Alice M. Evans, May Evans, Mary Everett, Edith Eider, Nellie Ellis, Myrtle E. Esler, Sara I. Forrester, †Maud E. Field, Harry M. Firth, Bernard Fowles, Emanuel L. Forster, Evelyn Furley, Gladys A. Flew, Alice E. 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VIOLIN PLAYING.—Lillian M. Blackwell, Eileen Connor, Beatrice Fitzpatrick, Norman Gibbons, Clive P. Green, Leonard Humphries, May M. Higgins, Albert Jones, Carrie Lillamund, Elsie McGillivray, Mollie McFadyean, Florence W. O'Brien, Evelyn Ross, Maud Strange, Honor H. Stevens, Dorothy Thomson, Clara White, Katie White.

SINGING.—Vida A. Airey, Elsie Carlin, Janet A. Farmer, Eileen Furlong, Maude Gane, Doreen Harrier, Elva W. Harris, Katherine M. Horsey, Mary E. Lennon, Maud A. Machin, Veronica Pound, Robert W. P. Hilda Pritchard, Elsie E. Skinner, Beatrice Taylor-Brown, Evelyn Wotton, Emily M. Webb, Lillian V. Wenban, Isabel M. Wallace, A. H. Watts.

* Gold Medalist. † Silver Medalist.

LONDON COLLEGE OF MUSIC.

DIPLOMAS IN PRACTICAL MUSIC—Continued.

ASSOCIATES (A.L.C.M.)—Continued.

ORGAN PLAYING.—Robert H. Roberts, Harold Taylor.

CORNET PLAYING.—Edward P. Code.

ELOCUTION.—Bertha Armstrong, Harriet Bishopbrigg, Elsie H. Baker, Mary Carpenter, Ivy Gayford, Nellie Harrison, Harriet L. Lee, Jessie Marshall, Annie Meller, F. Isabel Marks, Reay Mackay, Elizabeth A. Tulip.

TEACHERS' DIPLOMA.

PIANOFORTE PLAYING.—May Blee, Frances F. Clarke, Chloe Curtis, Irene M. Denmark, Muriel E. Johnston, Edith M. Newcomb, Caroline A. B. Paterson.

DIPLOMAS IN THEORETICAL MUSIC.

FELLOWSHIP (F.L.C.M.).

Thomas Emberton.

William A. Payne, Lily Perfect.

LICENTIATES IN MUSIC (L.Mus.L.C.M.).

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

Ester L. Berry, Grace M. Harrison, John H. Jackson, J. Winifred E. Martin, Kathleen M. Sewell, Janie Stodel, Sydney M. Weaver.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.C.O.; H. Cooper, Esq.; J. Withers Carter, Esq., F.R.C.O.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; Frank Elliott, Esq., Mus. Bac. Oxon., F.R.C.O.; Evan P. Evans, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; Augustus Holmes, Esq., Director of Examinations; Ludwig Hopf, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; Aug. W. Jun'ker, Esq.; J. Kam, Esq., Mus. Doc. T.U.T., Mus. Bac. Cantab.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; D. J. Montague, Esq.; Graham Price, Esq.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; G. Gilbert Snodgrass, Esq., Mus. Doc. Oxon., F.R.C.O.; E. P. Salvage, Esq.; Reginald J. Shanks, Esq.; W. H. Shinn, Esq.; W. E. Thomas, Esq., Mus. Doc. Oxon.; C. Reginald Toms, Esq.; John Thornton, Esq.; James Ure, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 876 Candidates for Diplomas, of which number 571 passed, 294 failed, and 11 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.), and LICENTIATE (L.L.C.M.), are held in London and at certain Provincial, Foreign, and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHERS' DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of practical and theoretical music will be held in London and at over 400 Local centres in APRIL. The last day of entry is March 15.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world. Ladies or gentlemen willing to undertake the duties should apply to the Secretary for particulars. SCHOOL CENTRES may also be arranged.

GOLD, SILVER, and BRONZE MEDALS and BOOK PRIZES are awarded at the Examinations in accordance with the printed regulations. The awards in Medals for 1915 have been considerably extended, and full details will be found in the Syllabus.

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The 206th Students' Concert took place in the Concert Hall of the College on February 8.

The Opera Class have in rehearsal "The Gondoliers," by Gilbert and Sullivan.

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BRONZE MEDAL for the best simple Andante for the Organ (Pedal obligato).

BRONZE MEDAL for the best Kyrie.

April 28, 1915, Annual Service.

May 27, 1915, Lecture: "Some Aestheticisms of Ecclesiastical Etiquette," by Dr. T. Westlake Morgan.

REGISTER OF ORGAN VACANCIES.

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Calendar (gratis) and further information of DR. LEWIS, Warden, 18, BERNERS STREET, London, W.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1915.

FREDERICK DELIUS.

Frederick Delius is a composer whose works are being gradually assimilated in this country. The process has been, and probably will be for some time, slow, for the appeal of his music is not to the popular ear. His idiom is unconventional and subtle, and his expression of himself inclined to be moody and introspective. You have to learn to twist yourself into his moods, and to adopt his peculiar standpoint before you can listen sympathetically. Some there are whose powers of appreciation are not sufficiently plastic, and so they rebel. But all who are happily more receptive and can claim familiarity with Delius's music predict that it has a future of much importance. Mr. Beecham has been one of the most persistent apostles of the composer, and has certainly done more than anyone else to make the musical public feel that Delius is a musical force to be reckoned with.

Delius was born at Bradford (Yorkshire) in 1863. His father settled in England in 1842, and became naturalized, and his mother was a German. Delius remained in Yorkshire until 1883. During this period he devoted as much time to musical study as the preparation for a business career permitted, and amongst his musical accomplishments he became a fair violinist. Wishing to escape the sordid commercial environment that threatened to kill the artist within him, he had a bad quarter-of-an-hour with his father, and looking around for a new start he was attracted by the singular idea of emigrating to Florida in order to establish himself as an orange planter. Oranges after they are planted take care of themselves to a large extent, and so there was the prospect of much leisure in which to pursue musical study and composition, although there was practically no music to be heard. Hundreds of sheets of music were covered with notes, but the young composer was wise enough to destroy these early efforts. His self-criticism has always been severe. After a few years in these surroundings his soul yearned for contact with music and musicians, and abandoning his oranges he entered the Leipsic Conservatoire. Here he met Grieg, and he studied under Jadassohn and Reinecke, but considered that he learnt little or nothing that was of value to him; yet on the other hand he heard a great deal of music. Practically he is a self-taught composer.

Since 1888 Delius has resided in France, either at Paris or in the small village Grez-sur-Marne. On the Continent his music is frequently performed. It is noteworthy that he has had to have the English words to which he has set music translated into German in order to get a hearing.

It is gratifying to hear from Delius that he is convinced that there is more creative talent in

England than there is in Germany. He believes that the turning-point of music in this country is approaching. Although resident in France, he seldom hears any French music. He prefers to stay at home, and quietly develop his own musical inspirations. He tells us that he composes slowly, and does not allow any compositions to go out into the world until he is satisfied that they fully express his conception. Every chord written is meant. He has no theory of chord treatment, but just writes what fits his feeling.

Delius does not conduct. Very wisely he is content to leave this business to the experts. In discussing choral and orchestral balance, he agrees with us that the matter calls for more scientific treatment than it obtains at present, when all the members of a huge festival choir are allowed to sing throughout a work. If fifty voices sang here, 200 there, and 400 elsewhere, there would be many possibilities of tonal effect not at present realised.

At present he is residing near London, having been driven from France, and he will probably remain in this country until the conclusion of the War. It seems that during this unhappy period he, in common with many other composers who are not alien enemies, will enjoy the consolation of finding their music much more frequently performed here than otherwise it might have been.

Below we give an appreciation of Delius's compositions contributed by Mr. Philip Heseltine, who is an enthusiastic admirer of the composer.

SOME NOTES ON DELIUS AND HIS MUSIC.

BY PHILIP HESELTINE.

Delius's position in the musical world of to-day is one of curious isolation; he has ever held aloof from the great public, and it is scarcely surprising that he is regarded with a certain bewilderment, as a mysterious, enigmatic, albeit, —as many are certainly beginning to realise,—a very arresting figure. The details of his life are shrouded in a certain amount of obscurity, which the programme-annotators, with their inevitable catalogue of the places where he has resided, and nothing more, have not conspicuously helped to clear away. The somewhat elusive problem of his nationality has given needless trouble to many, and recently the superstition that he is really a German was made use of in a particularly disgraceful manner by intriguing parties, in order to defer a certain public recognition of his genius that has long been overdue. From the purely musical point of view, however, nationality is not a factor that counts for anything in the case of Delius. Indeed, he himself never vaunts his English origin, preferring to be considered a pure cosmopolitan, 'a good European' as Nietzsche would have called him. Nevertheless, vagueness of nationality is a source of great mystification to many; and, from the point of view of the public, there are many other puzzling things about the composer in question. He is fifty years old, says the public, yet he holds no official position in the

musical life of the country; he does not teach in any of the academies, he is not even an honorary professor or doctor of music. He never gives concerts or makes propaganda for his music; he never conducts an orchestra, or plays an instrument in public (even Berlioz played the tambourine!).

A composer who cares for none of these things is indeed a strange phenomenon. The explanation, however, is not very far to seek, and incidentally it strikes the key-note of Delius's personality and of his whole art. Delius is one of those very rare persons who, possessing a remarkable individuality, are permitted by the circumstances of their lives to develop it and to exploit it to the fullest extent, unfettered by any external considerations. And further, he is one of the still smaller number who have taken the fullest advantage of this concession of fate, and have lived long enough to nurse their genius to complete maturity. He is emphatically not one of those who believe the artist to be the 'servant of the public.' Preposterous and degrading as such a conception of art undoubtedly is, one is bound to face the sad truth that in music, as in the other arts, there are few who have not, for one reason or another, produced work which a servile attitude towards the grosser public can alone explain. In fact, Delius is the almost unique example of a composer who did not rush into print at an early age with an unworthy work, and who has never degraded his name by attaching it to a 'pot-boiler.' His first printed work was a set of five delightful, if slightly Grieg-like, little songs which Augener published in 1890. These were followed three years later by the far more individual Shelley Songs and the Seven songs from the Norwegian—amongst them being 'Abendstim-mung,' one of the most perfect lyrics in existence. After this date, nothing was published till, fifteen years later, some of the large choral works began to appear, from the firm of Harmonie, Berlin.

One of the most striking features of Delius's music—even in the early and more or less immature works—is the almost complete absence of any other composer's influence. Even in the Shelley Songs and the 'Legend' for violin and orchestra there are foreshadowings of the intensely personal style of the later works, whilst in the second music drama, 'The magic fountain,' we find the composer experimenting with motifs and progressions that are actually the germs from which many passages in the most mature compositions have sprung. This work is remarkable in that the libretto—written in rhymed verse by the composer himself—shows markedly the influence of 'Tristan,' whereas the music is conceived on wholly non-Wagnerian lines. The drama is saturated with the romantic spirit, dealing as it does with the quest of the fountain of eternal youth, and the inevitable bungling on the part of the hero at the last moment, which leads to death and disaster and a second 'Liebestod.'

The work was accepted for performance by Edouard Lassen, at Weimar, in 1894. A pianoforte score was made by Florent Schmitt, and much of

the material was prepared; but the composer became dissatisfied with the work at the last moment, and withdrew it. The next work of importance was 'Koanga,' the picturesque and entirely original negro opera, founded on G. W. Cable's novel, 'The Grandissimes,' but the high-water mark of the early period was undoubtedly reached in the Pianoforte concertos, which dates from 1897. This is the most romantic—in the best sense of that much-abused word—of all the composer's works. It records an introspective subtleties, and reveals little of the reflective aloofness of the later works; it is just the direct and passionate expression of one who looks out on life as upon a wondrous spring morning, with all its presage of growth and strength and joy. There is no hint of tragedy, no trace of the possibility of failure. It is a song of triumph for something accomplished, for the fulfilment of a desire, the realisation of a dream. Its mood is one that Schumann was constantly striving after, but which the gloom of ill-health, combined with that vein of typically German seriousness of which he could never rid himself, prevented him from wholly attaining.

It is one of those works in which one feels the artist's tremendous sense of power, at the first realisation of his maturity: it could only have been written by one who has mastered life and made it his servant.

The two orchestral poems, 'Life's Dance' and 'Paris,' mark a period of transition in the composer's style and orchestral colour-scheme. There is a curious similarity in the design and conception of the two works. They are both full of an amazing vitality and exuberance, and the texture of both is more diffuse and complex than that of any of the later works. Through 'Life's Dance' there runs a sinister undercurrent of impending fatality; there is a feverish restlessness in the music which rises, at moments, to a white-heat of intensity. Indeed, there is one passage of a penetration and subtlety that even Delius himself has never excelled. It occurs when the headlong course of the dance is suddenly interrupted by an absolutely uncanny phrase for wood-wind and muted brass, which is twice re-echoed before the music dies away into silence; immediately following it is the most passionate utterance in the whole work. Its significance in the context is clear enough to anyone. It is one of the most vital moments in the whole of music, suggesting as it does one of those flashes of insight which leave one overawed and dazed—changed in the twinkling of an eye. It is as though the shadow of another world passed over one.

'Paris' is termed by the composer 'A Night-Piece.' The opening pages depict the awakening of the city at nightfall, and the close reflects the mood of those who return home from scenes of revelry in the pale morning twilight, to be lulled to sleep by the sounds of the wakening streets. This is the rough, subjective programme which determines its form; but the work must not be regarded as literal programme music.

Distinctions between subjective and objective are prone to be a little confusing when applied to music, seeing that all music—even the most admittedly pictorial and reproductive, is in the strict sense, necessarily subjective. But apart from the little call of the goatherd's pan-pipes, there is no portrayal of external things in this record of Paris; realism has no part in the work. The more superficial, materialistic aspect of *la vie Parisienne* has been adequately treated by Offenbach and Charpentier. For Delius, Paris is not merely a city of France, whose collective life is something to be studied objectively, from a place apart, much as an entomologist studies an ants' nest; it is rather a corner of his own soul. All the riotous gaiety and all the wonder and passion of these Parisian nights have been felt by the composer even more intensely than by the throng that surrounds him. In him alone are all these impressions stamped vividly and definitely enough to become articulate. The artist who would interpret the atmosphere, the spirit of any place or people, must necessarily attune himself to such a pitch of sensitiveness to his surroundings that these become an integral part of himself no less than he a part of them. Thus it is not in mere externals that the artist seeks his inspiration, but rather within himself, where all these fleeting things are reflected, and their essential qualities transmuted by his genius into the material of lasting beauty.

In this work we have an image of the night-moods of the city, together with much that is of a more purely personal nature, which—clear as are its broad outlines—each listener will interpret in terms of himself, even as the composer has given voice to the moods of a multitude in terms of his own moods. This subjective symbolization is indeed the most important element in the whole of Delius's music. It is even more pronounced in the succeeding work—the music-drama 'A Village Romeo and Juliet,' based upon Gottfried Keller's story of that name.

This is in many respects the most beautiful thing Delius has done; it shows an enormous advance in style upon all the previous works. Harmonically it is more concentrated, and a greater freedom and expressiveness is obtained by simpler and more direct means than heretofore. The significance of the work as a whole, however, was generally misunderstood when it was produced in London by Mr. Beecham in 1910.

The outline of the story is very simple. The love of a boy and a girl is marred by the quarrel of their respective fathers over a piece of land which separates their two properties, and which belongs by right to a bastard vagabond, the Black Fiddler, who cares nought for it. Fate dogs the footsteps of the two lovers in one way and another, till finally they resolve that life is impossible for them, and decide to end it together upon a note of ecstasy. It is an idyllic little story, with a flavour of remoteness, of unreality about it. Regarded literally as a series of incidents, there is nothing in it. Hence the almost universal

condemnation of the work by the London critics as 'undramatic.' There could be no more mistaken attitude towards this work than that which seeks to estimate its value by comparison with former standards of so-called 'opera.' Delius's aim was to produce an entirely new *kind* of music-drama: and in the task he set himself he has been entirely successful.

'A Village Romeo and Juliet' is a series of pictures (it is divided into 'pictures' and not 'acts' in the score) of delicate psychological studies of the life of the unhappy lovers. Each scene is a glimpse taken, as it were, directly from the continuity of their existence. There is no quickening of the action for dramatic purposes, no rearrangement of circumstances for the sake of a situation. It is only natural that the figures in the play should seem shadowy, and the whole action somewhat inconsistent and dream-like. It is not the figures that matter, but the emotions they portray to us: it is not *their* lives that are of the greatest significance, but *ours*. For in their little commonplace tragedy the whole gamut of the fundamental human emotions and passions is sounded. It may be that no two lovers have ever lived through the experiences of Sali and Vrenchen continuously; but there are very few who are not moved by some throbbing pang of intimate memory, at one point or another in the drama. The detail of the plot is unessential: the symbolism of the action is everything. What infinite suggestiveness there is in the mysterious figure of the Black Fiddler, who, bearing no one any ill-will, is the passive cause of so much disaster which he himself is powerless to avert! What a depth of understanding and sympathy is displayed in the portrayal of the ill-starred couple's relations with the different types of their fellow-beings—with their parents, with the Fiddler's little band of vagabonds, and with the mixed crowd of strangers at the Fair, which typifies the harsh, unfeeling multitude of the outside world.

The final entr'acte, 'The walk to the Paradise-Garden,' is an epitome of the whole dramatic situation: but it is something far greater besides, something far more universal. In it, the quintessence of all the tragic beauty of mortality, all the pathos of chance and change and destiny seems to be concentrated and poured forth in music of overwhelming, almost intolerable poignancy. Delius is always at his greatest when he is dealing with retrospects, and epitomizing the past—as witness the 'Songs of Sunset' and the close of 'Sea-Drift.' He has the reflective temperament which transfigures all its memories and creates of them works of far deeper and more universal emotional import than the circumstances which aroused them.

From the point of view of musical psychology, this work is only equalled by the very finest of the Wagnerian dramas. How long, one wonders, will its truly amazing qualities remain unrecognized?

The next dramatic work, 'Margot la Rouge,' needs little comment, inasmuch as it has never been published or performed. A pianoforte score, by

Ravel, has been lithographed but not given out. It is a swift one-act melodrama which deals with the attempted rescue of a girl from a Paris brothel by her former lover. This causes some trouble, as might be expected, and the curtain descends upon a pile of corpses. There could be no accusing this work of being 'undramatic'! It is, however, of little importance compared with the succession of large choral works which followed it.

'Appalachia' and 'Sea-Drift,' which date from 1902-3, are both fairly familiar in this country. The former is the outcome of Delius's sojourn in Florida, and takes the form of a set of variations upon an old nigger folk-song, which, curiously enough, bears a marked resemblance to the theme of the quartet in the last Act of 'Rigoletto.' It was sung to the composer by one of the negroes on his orange plantation; there were only two of them, but both appear to have been remarkably gifted. The one in question possessed, in addition to his extensive repertoire of folk-songs, the gift of second sight, developed to a very high pitch, while the other could accomplish the astounding feat of whistling in thirds!

'Appalachia' is the first example of the peculiar style of musical landscape painting that is so entirely Delius's own. It is a little difficult to say precisely what that quality is, in his tone-painting, that enables him to suggest with such extraordinary vividness the feeling and the atmosphere of the landscape he is portraying, together with the emotions aroused by contemplation of the landscape. His methods make interesting comparison with the modern emotional landscape painting—in the literal sense of the word, for in both cases the results aimed at are broadly the same, though they are approached by different paths. Thus the painter has to reproduce upon the canvas a semblance of the external features of the landscape in such a way that those who regard it sympathetically will instinctively feel the emotion and atmosphere of which those external features are but symbols. The musician, on the other hand, has to do without the graphic definiteness which gives the painter a basis to start upon; his music must suggest at once the inner and the outer aspects of the picture. The extreme difficulty of achieving this will be at once apparent. Composers of nearly every period have attempted it, but few have met with any success. Either their music has been too personal and subjective to justify any one title being affixed to it rather than any other, or else, as Debussy has so often done, they provide a tone-picture which is astonishingly vivid and suggestive, but emotionally barren. Delius has a searching eye which penetrates into the very soul of things, and which nothing, however subtle or however deep, can elude. Perhaps the explanation of his strange magic is to be found in a kind of animism; for there is nothing his nature-studies suggest so much as the fusion of the soul of things contemplated with perceptive and reflective human soul.

It is worthy of note that 'Appalachia' was not written until many years after the composer had

ceased to reside in Florida. The value of a long period of reminiscence, with all the inscrutable sub-conscious processes of mind it involves, cannot be too strongly insisted upon when one is dealing with the influence of external things upon creative work. 'Sea-Drift,' and 'Songs from Sunset' (a cycle of poems by Ernest Dowson) belong to a very different mood. They both sing of passion frustrated, and are instinct with all the strength and sorrowful beauty that resignation alone can bring. One would scarcely think it necessary to add that Whitman's poem—one of the loveliest he ever wrote—must not be interpreted quite literally, but for the fact that Delius has actually been praised by at least one misguided admirer for the amazing objectivity of mind which enables him to probe the mysteries of avian psychology and express the joys and sorrows of *two birds* with such exquisite delicacy!

The 'Mass of Life' and the recently completed and still unpublished 'Requiem,' although separated by an interval of ten years, may be taken together as the expression of the composer's more philosophical side. In them are summed up all his views upon the great problems of Life and Death. Delius's outlook is characteristically frank and fearless; he accepts with both hands all that Life has to offer, and is not afraid to look Death and annihilation calmly in the face. The 'Mass of Life' is a triumphant yea-saying to Life in all its manifestations. The 'Requiem' faces the prospect of eternal darkness with the quiet dignity and assurance that one finds in certain of the Old Testament writers, but seldom elsewhere. He who has drained Life's cup to the dregs, and has no wastage of days to regret, can afford to contemplate Death with equanimity. There is no negation, no hint of wastage about Delius; he is at least positive, if nothing else. Indeed, he might well adopt for his motto the superb lines of William Blake:

Abstinence sows sand all over
The ruddy limbs and flaming hair,
But desire gratified
Plants fruits of life and beauty there.

As regards the general characteristics of Delius's work, he is pre-eminently a harmonist. That is to say, his harmonic effects are obtained vertically, and not, as in the case of Strauss and Schönberg, and the later Sibelius, horizontally, by the interweaving of several contrapuntal threads. He does not, however, limit himself to any fixed scale or system, like Debussy and Scriabin; consequently he avoids monotony and mannerism alike, and gains considerably in freedom and range of expression. One cannot pin Delius down to a fixed harmonic scheme, although his harmonic idiom is quite unmistakably his own. The most one can say is that there is a certain harmonic aroma, as it were, which one can always recognize as emanating either from Delius himself or from one of his numerous English imitators—there is scarcely a single composer in this country who has escaped his influence. The richness of the texture of such works as 'On hearing the first

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cuckoo in Spring' has never been equalled by non-contrapuntal means. But there is no surfeit of richness; in fact, a very curious and interesting habit of Delius is the way in which, at a great climax, he suddenly thins out his harmony to the barest outline and obtains an effect of great massiveness by very full scoring of a mere harmonic skeleton. This is particularly noticeable towards the end of 'Life's Dance,' the Pianoforte concerto, 'Brigg Fair,' and several other works.

When the principle of vertical harmonic writing is applied to the chorus, the effect is still more novel and remarkable. The finest examples of this are to be found in the wonderful part-song 'On Craig Ddu,' and in the wordless *cappella* section in 'The Song of the High Hills,' which is probably one of the most difficult pieces of choral writing in existence.

In his treatment of voices—solo or chorus—with orchestra the composer's chief aim is to blend the tone-colour of voices and instruments in such a manner as to secure the greatest possible unity of effect. In 'The Song of the High Hills' this principle is undoubtedly carried to a stage far beyond anything hitherto attempted, and the first performance of the work, in May next, should prove of the highest interest to all who are concerned with the development of choral technique.

The 'Songs of Sunset' contain the most characteristic examples of Delius's writing for solo voices with orchestra. The voice is used simply as an orchestral instrument—with, of course, the same regard for its peculiarities and limitations as is accorded to the other instruments. It is not given undue prominence, but is merely a contributory factor to the general atmosphere of the music. It is a significant fact that Delius is one of the few composers whose rough, preliminary sketches are always made in full score—that is to say, he thinks in terms of his medium and tone-colour. As Mr. Ernest Newman has happily phrased it: 'The melody, harmony, and orchestration are one and indivisible. The ideas are not merely orchestrated; the orchestration, that is, is not merely the clothing of the ideas, but part of their very tissue.'

It is rather difficult, therefore, to see exactly what Mr. Clutsam means when he quotes a passage from 'Appalachia,' in the *Musical Times*, in pianoforte score, with no indications of the very subtle and telling way in which it is orchestrated, and proceeds to point out that it 'reveals the fact that Delius has the weakest technical ability of any strong composer living.' In the first case, what constitutes technical ability in these days? It certainly does not consist merely in the avoidance of consecutive fifths, and in correct behaviour in accordance with the laws laid down by theorists. If a composer succeeds in saying exactly what he wants to say, in the way he wants to say it, he has, one would presume, complete mastery over the technique of musical expression. And in the case of Delius, one never feels that his effect misses fire. One

may totally and absolutely fail to understand him—like the gentleman whom Paris reminded of 'the gay city depicted by a Scotch elder'; but that is another matter altogether. The great fact that must be realised is that every really individual composer must necessarily create his own new technique for the expression of his own new ideas. Any one composer's technique judged by the standard of any other's, is equally 'wrong'—or, as one might more truthfully say, 'different.'

Delius is probably the most interesting composer born in this country since Henry Purcell. His position in the musical world to-day can only be determined by individual taste and opinion. He is not a composer whose works achieve an instantaneous success and widespread popularity; but this is the best possible sign for the future. His reputation is growing, slowly but surely, with that section of the musical public who estimate sincerity and intensity of feeling in music more highly than sensationalism, and the evanescent qualities of the 'popular' composer. There is an elusiveness about much of his music which perhaps renders it, for those unaccustomed to his idiom, more difficult to grasp at a first hearing than work of a far greater technical complexity. There can be no superficial view of Delius's music: either one feels it in the very depths of one's being, or not at all. This may be a part of the reason why one so seldom hears a really first-rate performance of Delius's work, save under Mr. Beecham, to whose untiring enthusiasm in the cause of his great compatriot we in this country owe an immense debt of gratitude. How Delius came to be completely and entirely neglected here for eight years after his first epoch-making concert in 1899 is inexplicable. But there are many indications at the present day that he is coming to his own, in his native land, as he has already done in Germany. And I am sure that I am not alone in my sincere conviction that there is no composer in Europe to-day of greater significance than Frederick Delius, nor any other whose work seems more likely to outlast that of his contemporaries.

LIST OF COMPOSITIONS.

- Five Songs, 1888.
- Seven Songs, 1889.
- Three Songs by Shelley, 1890.
- 'Irmelin,' 1890. Lyric-Drama in three Acts.
- Légende, 1892. Violin solo and orchestra.
- 'Over the Hills and Far Away,' 1893. Fantasia-Overture.
- 'The Magic Fountain,' 1894. Lyric-Drama in three Acts.
- A Pianoforte concerto in C minor, 1897.
- 'Koanga,' 1896-1897. Lyric-Drama. Prologue, 3 Acts and an Epilogue.
- Incidental music to a political play, 'Folkeraadet,' by Gunnar Heiberg.
- Five Songs from the Danish, 1897.
- Two Symphonic poems: 'Life's Dance' (1898), and 'Paris: the Song of a Great City' (1899-1900), produced by Dr. Haym at Elberfeld in the latter year—first performance in London under Mr. Thomas Beecham, 1908.
- Two operas: 'A Village Romeo and Juliet.' Music-Drama after Gottfried Keller's novel of the same name, 1900-01, and 'Margot la Rouge,' Opera in one Act, spring, 1902. The first produced at the Berlin Komische Oper in 1907, in a German translation, and given in English at Covent Garden, February 22, 1910. The second has not yet been performed.

- 'Appalachia,' 1903. Tone-poem for orchestra and final chorus. Produced at the Lower Rhine Festival in 1905; first performed in London, 1907.
- 'Sea-Drift,' 1904. For baritone solo, chorus and orchestra. Produced at Tonkünstlerfest at Essen in 1906; first performed in England at the Sheffield Festival of 1908.
- Part-songs: 'Midsummer song' } mixed voices.
'On Craig Ddu' }
- 'Wanderer's song' (male voices).
- 'A Mass of Life,' 1905. After Nietzsche's 'Thus spake Zarathustra.' For soli, chorus and orchestra. First given in its entirety in London under Beecham in 1909.
- 'Songs of sunset,' 1906. For baritone solo, soprano solo, chorus and orchestra. Words by Ernest Dowson.
- 'Brigg Fair,' 1907. English Rhapsody for full orchestra. First performed in London, 1908.
- 'In a summer garden,' 1908. Tone-poem for full orchestra.
- 'A Dance Rhapsody for full orchestra, 1909.
- Three Verlaine Songs, 1893-1910.
- 'Fennimore and Gerda,' 1910, 1911, 1912. Lyric-Drama taken from J. P. Jacobsen's novel, 'Niels Lyhne.'
- 'The Song of the High Hills,' 1911-12. For orchestra and chorus.
- 'An Arabesk,' 1912. For baritone solo, chorus and orchestra.
- Two Tone-poems for small orchestra, 1912-13:
'On hearing the first cuckoo in Spring.'
'Summer-night on the River.'
- North-Country Sketches, 1913-14.
- Songs:
'Chanson d'Automne' (Paul Verlaine).
'The Nightingale has a lyre of gold' (Henley).
'Black Roses' (from the Swedish of Josefson).
'I Brasil' (Fiona McLeod).
'Spring' (J. P. Jacobsen).
- 'Requiem,' 1914. For solo voices, choir, and orchestra. (Not yet published.)
- Sonata for violin and pianoforte, 1905. Revised, 1915.

THE PUBLIC, THE CRITIC, AND THE NATIVE COMPOSER.

BY ERNEST NEWMAN.

Although 'A Native Composer' must be feeling rather sore after the belabouring he has had from Mr. Gilbert Webb and 'A Critic,' I cannot resist the impulse to launch just one more thwack at his pate. He bewails the sad lot of himself and his kind. It seems that nobody loves them; and 'A Native Composer' has tried to discover the reason for this lack of affection. Three sorts of people, it seems, are at fault—the public, the critics, and the publishers; which is very much as if a convict should tell us that he was really an excellent fellow and most unjustly convicted, everybody being on his side during the trial except the judge, the police, the jury, the counsel for the prosecution, and the spectators in the court. 'A Native Composer' paints a pathetic picture of hundreds of Englishmen putting endless notes upon unresisting paper, and every now and then asking themselves sadly whether, after all, it is worth while. I am not in the least unsympathetic to these worthy people, but there is an aspect of the question that naturally they could not be expected to see, yet that needs to be exposed in a high light, for it explains why things are just as they are with the Native Composer. With his complaint against the publishers I have nothing to do. As a matter of fact I think too much music is published; there is certainly more bad music published than good in any country. But as

regards the public and the critics the case is clear. The public is an utterly insoluble problem. The more I have to do with it, the less I flatter myself that I understand it. I used to think I could explain why it showed a liking for this composer and not for that, why it preferred one kind of music to another, and so on. I have given up these futile speculations; now I simply accept the facts. But this much is certain, that the public makes no more mistakes with regard to foreign music than it does with regard to English. Native composers complain that we English are too ready to listen to anything that comes from abroad, and too little inclined to listen to music by an Englishman. It is one of the things that everyone says, because it is so easy to say it; but I doubt whether there is much truth in it. A concert of works by unknown English composers would only attract, as the Irishman might say, an empty hall; but a concert of works by unknown German or French composers would not draw any larger audience. It makes one sad to see Queen's Hall only one-third full when Mr. Ronald gives a concert devoted to Elgar's music; but I can remember the time when it was hard to get an audience for Richard Strauss in London. Almost every foreign composer now popular in England has had to wait a longer or shorter time before the public took him to its heart. The reason for the ultimate success of these people is probably that behind them was the general public opinion of the world, which sooner or later makes its impression on the British public. Our native composers suffer from the lack of this motive force at their backs. It is not that the British public pays undue deference to Continental opinion merely because it is Continental; but that it has an intuition—and a perfectly sound one—that a person cannot become a world-figure in music without there being something in him; and that something the British public is willing, as a rule, to sample, without at all committing itself in advance to liking it. This explains why a certain number of people in England will go to hear a new work by Strauss or Debussy or Puccini or Stravinsky or Scriabin, while very few of them will go to hear a new work by John Brown or William Robinson. But for the *undistinguished* crowd of foreign composers the British public really displays no more enthusiasm than for the undistinguished crowd of English composers. 'It cannot be denied,' says 'A Native Composer,' 'that the very sound of "New Symphony by Johannes Schmidt" would have fallen pleasingly and appealingly on the ears of the average English concert-goer, and would have been a "draw," while if it had been written by John Smith, it could hardly have been considered a business proposition.' I venture to deny this point-blank; and every conductor and concert promoter in the country will agree with me. I do not say that a New Symphony by John Smith would 'draw,' but I am positive that a New Symphony by Johannes Schmidt would not. If 'A Native Composer' thinks I am wrong, I invite him to back his fancy, so to speak. Let him induce, say,

Mr. Percy Harrison to put down a new symphony by—I will not say an unknown Johannes Schmidt, but a well-known Schmidt such as Sibelius or Max Reger, or an unknown or almost unknown symphony by a known Schmidt, such as one of Bruckner's or one of Mahler's, or the fourth of Brahms—for his next orchestral concert, on the condition that 'A Native Composer' will compensate him for any loss he may incur. If Mr. Harrison were to take 'A Native Composer' seriously, I do not think the latter would have much money left for his summer holiday this year.

No, the public is shy not merely of unfamiliar British music but of all unfamiliar music. This shyness we can at any rate understand. The average man goes to a concert to enjoy himself. He is not at all certain of enjoying himself when he learns that a quarter or a third of the whole concert is to be given up to music by someone whose name conveys nothing to him. Can it be wondered at that he saves his half-crown or half-guinea for a concert of familiar things, on which, he feels, his money is less likely to be thrown away? The caution he exercises is simply a form of the caution shown by every prospective purchaser of an untried article. The plain man does not buy a picture without having seen it; he does not buy a book without having read a favourable review of it, or having heard it well spoken of by someone in whose judgment he has faith. It is true he is not asked to buy the new symphony; but he is asked to pay as much for listening to it as would buy a book outright, and his caution is as intelligible in the one case as in the other. I am not suggesting that the public should always act like this. On the contrary, I should prefer it to show a little curiosity with regard to new things, and a willingness to risk a little cash and comfort for a fresh experience; but so far as this caution operates against new English music it operates also against new foreign music. Native composers, *quâ* native composers, have no special complaint against the British public on this score.

Against the critic I do not see that the composers have any complaint at all. The critic's authority over the public is always over-estimated, both by composers and by performers. I am in thorough agreement with the critic who writes on this subject in the February number of the *Musical Times*. We critics spend one half of our time in telling the public that certain musical works are commonplace and not worth hearing—without thereby dissuading a single member of the public from going to hear those works if he wants to,—and the other half of our time in telling the public that certain works are very good and that it is desirable that it should take them to its heart—without thereby inducing a single member of the public to go to hear one of those works if he is not otherwise inclined to do so. And as for the common charge against critics that they 'slate' new works, I can only say, after a pretty long experience of the business, that nine criticisms out of ten, both of compositions and of performances, are too favourable. The truth is that far too much space is given in the Press to

the doings of the ordinary run of musicians. That the experienced critic does not become wildly enthusiastic over a new work by John Smith is easily intelligible; how can he be expected to feel wild enthusiasm except for something quite out of the common? There is an enormous quantity of great music in existence by now, and the critic carries most of it in his head; any new work he hears has of necessity to bear comparison with the music he already knows. How can it stand that comparison unless it itself is great, and how much of the new music that is produced in any country in a given year deserves that title? The vast bulk of the new music we hear is bound, in the nature of things, to be merely derivative; and the first thing that strikes the old hand in connection with it is its lack of originality. And if it is so unoriginal, why in the name of commonsense should it be noticed at all in the papers? Let me speak a plain word to the native composer, young or old. He exaggerates his gifts and overestimates his importance in the universal scheme. Tens of thousands of people nowadays can write quite good music; to do so really indicates no more ability than is shown every day by the surgeon, the journalist, the railway manager, the naval officer, or people in hundreds of other walks of life. None of these people is so vain as to suppose he has an indefeasible right to have his doings commended in the papers. Why should the man who can string a few notes together imagine that *he* has such a right? The bulk of the new music I hear and see, whatever be the country of its origin, suggests no more than average human ability. Go to your club some afternoon, and run through the best of the daily and weekly and monthly journals, and in a couple of hours, I venture to say, you will come across at least fifty articles to the making of which has gone more fundamental brain-power than can be found in a similar number of new musical compositions. But for the journalist the writing of a good article is simply part of the day's work. He has not the vanity to cut his article out and send it to most of the papers in the kingdom and ask them to print their opinion upon it. Why should the minor composer—and of course the great majority of composers are bound to be minor—expect the Press to worry about *him*? He may think it cruel of me to speak of him in this way; but the truth must be told sometimes, and this is one of the cases in which we have to be cruel to be unkind. I have an idea that before many years are out the newspapers will have given up the notion that it is their duty to bestow valuable space on every Tom, Dick or Harry who can put together a piece of unoriginal music and get it published or performed. The musical critic will, I hope, tend to become less and less of a reporter and more and more of a critic. It will not be his business to tell the public everything that has happened at this or that concert: if the public were really interested in those happenings it would go to the concert on its own account. Newspapers in the future will keep a critic not for the sake of the composers and the

performers but for the sake of the critic; that is to say, it will be his business to interest the public in his own views of music as an art. He will choose his own subject, and choose it where he will; he will go to many a concert and preserve a stony silence about everything he heard there, for the simple reason that none of it was sufficiently out of the ordinary even to be worth mentioning; and he will take his theme from some happening that to the composers and performers engaged in the concert may seem a matter of little importance. He will, in a word, put the crowd of ordinary performers and composers in their proper places. If they are really big people, he will talk about them and what they have done; if they are only ordinary people,—and nine-tenths of them are no more than that—he will as little dream of discussing them, or even mentioning them, as he would of writing half-a-column upon the restaurant cook who was answerable for his dinner. And so my last word to 'A Native Composer' is this: the mere fact that you are a composer, even a native composer, does not entitle you to any more consideration in the Press than other honest and reasonably capable workers get; if you wish to be taken very seriously you must show that you are big enough to be worth taking seriously in a world that is crammed almost to overflowing with ability of a really high average. You yourself unconsciously give your own case away. You appeal for 'treatment as sportsman-like and fair to the aspiring champion of Queen's Hall or Covent Garden Opera as that received by the idols of the National Sporting Club or the Crystal Palace on Cup-tie Day.' But the people we go to see at the National Sporting Club or the Crystal Palace are performers who have proved their possession of exceptional ability. It is right that Carpentier should have his column in the papers: Carpentiers are scarce. But minor boxers are plentiful—almost as plentiful, shall I say, as minor composers—and no newspaper would think of conferring publicity on every local bruiser who can put on a pair of boxing gloves. I myself can grow enthusiastic over Carpentier, because I know that if I were to train till doomsday I should never be as great a pugilist as he; but I cannot grow enthusiastic over the friends I spar with every day, and whose abilities I know to be just about what my own are. I can grow enthusiastic over a great composer, but not over a man who, I instinctively feel, has no more real originality in him as a composer than I have. 'A Native Composer' may say I am blasé: all critics are supposed to become blasé after a few years of their strenuous life. I find myself, however, more keenly sensitive to great music than I was twenty years ago; and if this is to be blasé, if this is the result of years of daily immersion in music, then I can only pray the gods to give me long life, and let each day of that life be filled full with music. But it must be great music. All that 'A Native Composer' has to do, then, if he wishes to be treated deferentially by the critics, is to be a great man. I am sure that will be easy to him.

TEACHERS AND TEXT-BOOKS.

BY G. H. CLUTSAM.

Mr. Corder as teacher and Mr. Newman as critic have certainly provided entertaining matter in the last two numbers of the *Musical Times*, but the controversy can hardly be described as seriously argumentative. The one modestly eulogises his own particular functions as the producer and protector of the sound musician, and the other simply anathematises the whole process of pedagogical partition. As we are living in an epoch of universal belligerency, with an invisible and fatal Samson tumbling the walls of a thousand-and-one ideals, conventions, sentiments, doctrines, and other fool's paradises about our astonished heads, a destructive policy in discussing such contentious subjects as music-teaching and music text-books seems for the moment the only thoroughly sound and significant means of dealing effectively with their inherent incapacities. It is true that as far as Mr. Newman is concerned, he is content to belabour the text-books with the effective but obvious bludgeon afforded by a reference to consecutive fifths, a detail in rules that was dodged in innumerable instances by the older masters, and is entirely dishonoured by the modern; but the point is only the most delicate of caramboles in a system which persistently buffets, batters, and baffles the infatuated coterie that endeavours to sustain its complete efficiency.

All attempts to reason that modern music is the outcome of the old theories are manifest and flagrant subterfuges. It is nothing of the sort. It is based on other considerations altogether, and the very attempt to bring the opposing material into line, is at the outset bewildering to the innate commonsense of the modern music-student. Any composer who has marked the development of musical art with a white stone has done so independently and in spite of his text-book or teacher, and the nearer we approach to our own time the less reason is there to treat with the smallest reverence or respect the old washed-out principles that have obtained universal recognition since Rousseau fiddled about with his system of chord inversions nearly two hundred years ago.

The present-day teacher, who, as Mr. Corder suggests, is generally a composer with only failure to his credit, spends the best part of his plodding autumnal lifetime in pleading to the young and ambitious student principles and rules that have generally been the cause of his own downfall. If he buried himself instead of his head in the sand when confronted with the necessity of considering modern tendencies, the mass of entirely discredited knowledge that gives his person a dubious authority would no longer disturb the peace of the intelligent pupil.

This remark, of course, is not intended to be abusive or personal. The teacher, after all, is only the embodied text-book with the cover off, and moth-eaten in the pages that might possess a little value. If the most generous view of the most complete text-book be taken, the chances of

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anybody, after laboriously assimilating all its precepts, writing even a respectable waltz-tune would be as remote as Tipperary from the Punjab. The budding student—the one with a real instinct for music and reasonable ambitions—in the most desultory association with his art outside the pedagogic régime, has his musical sense set agog and vibrating with impressions that appear to him alive with potentialities no book or teacher attempts to approximate. The weary progress through a series of musical calamities based on the superfluous theory of inversions, the illicit passion for figured basses, the searching for roots to any structure of notes that may constitute the dignity of a chord generally with some idea of excusing it or forgiving it, and the orgiastic indulgence in contrapuntal and fugal exercises that would sap the vitality of any healthy musical enthusiasm if it were not for the promise of great ultimate accomplishment alluringly held out by the teacher, seem to be unquestionably no longer essentials of a musical education. Possibly these things were necessary when a practical method of forcing the all-important considerations of part-writing or harmony on the ear was not comfortably available. But surely the presence of the pianoforte for one thing, with its easy comprehension of all sorts and conditions of music, in thousands of homes, should have long since put an entirely different complexion on all teaching. The pianola, also, with its mechanical revelation of a myriad musical secrets, is likely to prove still more significant in easing up the educatory methods of the future. Already, by these adventitious aids, innumerable composers of sorts have sprung up like mushrooms in the last decade or so, and the pianoforte, which of course assists actual creation better than the pianola, has placed them in a position that serious study on the old lines would scarcely allow them to obtain. This ubiquitous instrument, moreover, has brought composition, such as it is, to the threshold of any reasonable aspiration, and if a certain dignity disallows the composer to delegate the duties to an outsider, a little practice will soon permit the transference of the musical thought, whatever it may be, to the permanence of paper. After the production of a succession of pleasant sounds that fit according to the composer's light, the need of understanding their breed, family, social connections, or general import seems somewhat superfluous. Further, what is being composed under these conditions, with an enviable security of technique, has generally a considerable and indubitable authority behind it—a question of reflection and subconscious imitation, however, that need not be considered here.

The only reason for introducing this type of composer into the subject is to call attention to a point that cannot be overlooked in dealing with the modern trend of music, although the text-books studiously avoid it. Acoustical justifications of harmony, as we generally understand it, have fallen before the practical assault of temperamental tuning in keyed instruments, the pianoforte being the all-important member of the family. Students

are still implored to consider, at least in their early efforts at composition, the æsthetic authority of a pure scale that for all practical purposes lost its significance a century ago, and is now as dead as the dodo. For instruments that are capable of appreciating a just intonation, *i.e.*, those of the string family or the trombone, a sense of the value of a G sharp, say, as against that of an A flat is not so much dependent on the player's ear as it is on the note's resolution and the composer's notation. For instance, some theorists, following the arguments of the early Victorian Dr. Day, will not admit the triad with augmented fifth :



but insist on explaining it away as a minor thirteenth with a resolution that would make any respectable player seriously question their authority :



Modern composers, of course, have very definite ideas of the chord, without for a moment considering its root-basis. But what text-book extant is helpful to the student in dealing with this primitive expression of the most significant of all chord-structures in the modern harmonic system ?

But this little side of what is altogether a reasonably complex question is not nearly so alarming in the consideration of the text-book as are the workings of the theoretical mind in dealing with elementary musical matters. The entire system supports itself on mediæval refuse, and it does not seem to have occurred to anybody that until all the débris is swept irreverently away, any sort of an approach between theory and practice is completely impossible.

The cause of all the trouble is a very simple one. The teaching of harmony from a polyphonic basis is as unnatural as it is abortive. The machinery is not only clogged, but absolutely refuses to work. There is scarcely a rule in strict Simple or Double Counterpoint that is not entirely the healthier for the breaking. The latitude permitted in the free styles is an insult to the student who has been cajoled into frittering away a lot of valuable time in appreciating the utter futility of the others.

There was a time in the palmy days of polyphony when mechanical devices were invented for the sake of insinuating a little variety into a musical system that threatened to come to a full stop at the beginning of its emotional career. They still exist. Take the matter of inversions in Double Counterpoint. The theorists were driven to a calculating table that showed at a glance the relative position of parts when they were inverted. Further, as each type of inversion (there are fourteen different species of Double Counterpoint, all beautifully irrelevant to modern composition) provides its own peculiar difficulties, it was found necessary to construct a table for all of them. Another device, that of imitation, was considered a wonderful adjunct to musical expression, and when

the main theme (generally fashioned on an anæmic *canto fermo* of a few notes) was exactly imitated in one or many parts, it was dignified by the name of a canon.

Then there were imitations by inversion, augmentation, and by contrary motion; also, but not so frequently, as the construction involved a lot of labour, that very curious arrangement *per recte et retro*, in which the theme stated was read backwards in the imitation. There was also another device in which the singer or player of the imitating part received a cordial invitation to carry out the composer's design by standing on his head. The spirit of all these terrible things is still rampant in current text-books. A very distinguished English theorist of the Victorian era and a professor of music at Oxford University, Sir Frederick A. Gore Ouseley, insisted that 'every student of music must make himself familiar with these contrapuntal resources if he would fain scale the loftiest heights and make himself distinguished as a composer of high-class music.' Again, in a work on musical composition published only a few years ago we find the following statements accented in black type, as a first principle: 'Study counterpoint first, and through counterpoint master harmony,' and as a second principle, 'the study of counterpoint, if it is to be of real value, must be strict.' As a matter of fact, all that modal counterpoint can teach the inquiring student of harmony is a succession of puerilities that can be acquired more effectually by other and explicitly simple means. On the other hand, all that is valuable for practical purposes in counterpoint is unambiguously held in the contents of a few innocent harmonic progressions. Even if the idea prevailed centuries ago, why, in the name of all that is sensible, should it still be considered necessary that the first bowing acquaintance of the novice with his art should be in terms of the voice, as represented by the village choir, in four uncertain parts, and over all the flavour of a dubious ecclesiastical? Is the student ever permitted to evolve a tune? Not if the teacher can help it! But he is allowed to build one. Dr. Prout tells him that 'the rules for melodic expression are few and simple. A good melody is one that flows naturally and easily; it is therefore best either to proceed by step of a second (called "conjunct motion")—that is, to the next note above or below; or by leap ("disjunct motion") of a consonant interval.' He also instructs him that 'it is seldom good to introduce a leap of a seventh in the melody with one intermediate note, unless all three notes form part of the same chord, the leaps be upwards, and the last note fall one degree.' This is tune-making with a vengeance, and there are scores of similar permissions and restrictions! In the illustrative examples the following is considered *bad*! :



What must an intelligent student think of this type of instruction? An amusing illustration of

Mr. Newman's recent animadversions on the rules concerning consecutive fifths is to be found in the following example from the same author, the first two bars marked as 'Very Bad,' and the final cadence 'Not Bad':



The two examples are not intended to join up, but happen to do so very satisfactorily. Personally, I should consider the complete passage pleasant and refreshing—there is not the slightest pretension about it. Here is another presumed 'Very Bad' passage from a contrapuntal standpoint:



but if you presume it under some such conditions as the following:



the effect is scarcely to be questioned.

(To be continued.)

Occasional Notes.

AS TO ENCORES AND KNITTING.

Those of us who chafe at the encoring of ballads and other musical 'small deer' may rejoice that so far our orchestral conductors are content to acknowledge the hearty reception of a long work by merely bowing. At a recent New York Philharmonic concert, Dukas's 'L'Apprenti Sorcier' being enthusiastically received, the conductor repeated the work. Dukas's Scherzo has wit, but certainly not brevity, and we may imagine the mingled feelings of many of the applauders, especially as Debussy's 'L'Après-midi d'un faune,' down for hearing earlier in the programme, had been omitted—presumably to shorten the concert! This same concert provided yet another unusual feature, in the prohibition of knitting during the performance. We have not so far found ourselves annoyed at Queen's Hall by the efforts of the ladies in this way, but it appears that in America the deftly-moving hands and clicking needles have been so much in evidence as to distract. Hence a printed slip in the programmes calling on the knitters to cease from troubling.

The forthcoming Festival of British Music, in May, at Queen's Hall promises to be of great interest. It is quite in keeping with our attitude in the matter that the idea should have originated with a foreigner,—M. Mlynarski. In his hands, with the aid of Mr. Thomas Beecham, the artistic side of the venture is safe. It now remains for the public to do the rest. It is stated that three concerts are to be given, and that the programmes will be made from the best works which have been produced during the past ten years. But why this self-denial? One charming work occurs

to us as being worthy of hearing, even—or especially—in these stormy days: Bennett's 'Naiades' Overture. While it must be confessed that much of this composer's music has stood the test of time but ill, this delicately beautiful work is surely one that has still plenty of life in it. It is difficult to imagine anyone being kept away from the Festival by the prospect of its performance; it is certain that many would gladly renew acquaintance with music that has had all too few performances of late years.

The activities in London alone of the various organizations formed for keeping music going and employing its wonderfully-varied utilities are too numerous for us to record in detail.

The doings of the Committee of Music in War-time, the persistent efforts of Mr. Isidore de Lara, especially in the interests of British composers, Messrs. Broadwood's camp concerts, and many other similar schemes, all deserve the support of the public. A meeting was held at the Mansion House on January 27 for the purpose of promoting the formation of bands to be utilised as a recruiting agency. Mr. Rudyard Kipling was the chief speaker, and he made a strong speech from which we extract the following striking passages:

A band—not necessarily a full band, but a band of a few brasses and wood-wind—is immensely valuable in districts where troops are billeted. It revives memories; it quickens associations; it opens and unites the hearts of men more surely than any other appeal. In that respect it unites recruiting perhaps more than any other agency. The tunes that it employs and the words that go with them may seem very far removed from heroism or devotion; but the magic and the compelling power are there to make men's souls realise certain truths which their minds might doubt.

More than that. No one—not even the adjutant—can say for certain where the soul of a battalion lives; but the expression of that soul is most often found in the Band. It tends to reason that a body of 1,200 men whose lives are pledged to each other's keeping must have some common means of expressing their thoughts and moods to themselves and to their world. The Band can feel the mood and interpret the thought.

A wise and sympathetic bandmaster—and most that I have known have been that—can lift a battalion out of depression, cheer its sickness, and steady and recall it to itself in times of almost unendurable strain. You will remember a beautiful poem by Sir Henry Newbolt describing how a squadron of 'weary big dragoons' were led on to renewed effort by the strains of a penny whistle and a child's drum taken from a toyshop in a wrecked French town. And I remember in a cholera camp in India, where the men were suffering very badly, the Band of the 10th Lincolns started a regimental sing-song one night with that queer, defiant tune, 'The Lincolnshire Poacher.' You know the words. It was merely their regimental march, which the men had heard a thousand times. There was nothing in it except—except all England—all the East Coast—all the fun and daring and homeplay of young men bucketing about the big pastures by moonlight. But, as it was given, very softly, at that bad time in that terrible camp of death, it was the one thing in the world which could have restored—as it did—shaken men to pride, humour, and self-control.

We are a tongue-tied breed at the best. The band can declare on our behalf, without shame or shyness, something of what we feel, and so help us to reach a hand towards the men who have risen up to save us.

At a recent meeting of the Board of Directors of Novello & Co., Ltd., Mr. Augustus Littleton was elected to succeed the late Alfred Henry Littleton as Chairman of the Board. Mr. Augustus Littleton has been connected with the House of Novello for forty-four years, and has served as Deputy-Chairman since the incorporation of the Company in 1898. Mr. Henry William Brooke, one of the original Directors of the Company, was at the same meeting elected to the office of Deputy-Chairman.

THE NEW ARMY AND ITS MUSICAL NEEDS.

It is delightful to study the 'Kitcheners' in training. That grizzled old warrior of a drill-sergeant will tell you why, and in one word—they are 'keen.' They have taken on a contract and are intent on fulfilling it. Watch them closely at their work, and you will soon be convinced of their grim determination. There's a 'do or die' look about them. They get on, but would get on even better with the aid of some extraneous heart lifting influence.

In training centres where the 'Kitcheners' have the advantage of observing and associating with the professional 'Tommy,' they soon acquire his cheery idiosyncrasies; that singular psychology which Rudyard Kipling delights to extol, and which, it may be added in parenthesis, so very few laymen are able to understand. No laboured reasoning can arrive at it, for the less cheerful the conditions the more cheery the Tommy. The same spirit animates the Sailor. 'It's a long way, *this*, to Tipperary' said a 'Hogue' bluejacket, swimming for his life on a hundred to one chance.

In the matter of training the New Armies the problem is to make the best possible soldier in the shortest possible time. The work begins with squad drill and gymnastics. This occupies a few weeks, and then the squad is turned over to the Company. The soldier now emerges from his chrysalis stage: he is permitted to realise that he has a soul of his own, esprit de corps becomes comprehensible, and the glory of the soldier's life begins to dawn. Incidentally it may be added, the 'chum' now emerges. There is no accounting for the attractive force which brings and keeps 'chums' together; they 'jus' growed,' like Topsy—but the fact remains, and their devoted constancy is 'lovely and pleasant' as that of Saul and Jonathan.

A full company numbers some 250 men. A platoon is a quarter of a company, and it is in platoon formation that by far the greater part of the training takes place, because of the *individual brains* now to be cultivated equally with the bones, sinews, and circulatory organs. Then there are hygienic and other lectures, musketry instruction, and bayonet-fighting classes to be attended. Fairly strenuous going, and about eight hours of it daily; but the company captain, like a wise schoolmaster, maps out the daily itinerary so as to avoid monotony, and makes one subject digest another. All the while the back must be trained to the burden. This is not by any means a mere figure of speech, since the plain equipment starts at 56 lbs., and by the time everything is added the burden is increased to 90 lbs. The four platoons of a company may each have a different daily task, whether a lesson in patrolling, conveying, scouting, intrenching, judging distances, or the hundred other qualifications for active service. And all the while there is marching and marching longer and longer distances, and the load gets heavier and heavier.

As before mentioned, the professional Tommy is a confirmed and incorrigible humorist, but his helpful society is still a long way off; and, anyhow, animal spirits flow all the more freely for some incentive, like small-talk at a society *matinée*. The fact of the 'Kitcheners' trying to make cheerful noises on the march for himself, is the most undeniable indication of a musical need.

At the Lord Mayor's recruiting-band meeting at the Guildhall, Rudyard Kipling spoke eloquently, and everyone felt a thrill on hearing his story of the magical effect of the regimental march—an old cuntry tune—

on the cholera-stricken 'Lincolns.' Miss Lena Ashwell pleaded for less abject materialism, and that the Arts—but music especially—might be given the chance of helping at the fountain-head of all effort—the emotions. We all sing the 'man behind the gun,' but what is it that is behind the man? Other speakers followed, and the wealth of British folk-music—old songs, old dances, old march-tunes—and the crying need of instrumental music for the new Armies was amply demonstrated. Its quality, and its administration, however, were left somewhat in doubt.

Have bands, and plenty of them, by all means,—if you can get them: a good band at the disposal of every depot commanding officer, for occasional military duty, but chiefly to enliven the leisure hours and afford some compensation for the sacrifice of the volunteers' ordinary evening amusements. But the first and most urgent need is for cheering influences on the march during the months and months of actual training, music which is simple and straightforward, that needs no strained effort to grasp and assimilate,—plain 'melody and rhythm,' as Kipling put it. Music in fact, which is best expressed through the time-honoured medium of the drum and fife.

A drum and fife, and a bagpiper, at the disposal of every company captain would work wonders.

As to recruiting, it is to be questioned whether the bunkum of a more or less theatrical 'recruiting march' would attract intelligent men nearly so much as seeing a platoon, like a happy family, swinging along its daily task to the pulsating beat of the drum, the merry chirrup of the fife—spontaneous, like the song of a lark—or the compelling and forceful skirl of the bagpipe. The very soul of true soldiering finds expression therein; and if there is any man who has not yet come under its influence, let him try a march amongst good comrades to the tune of 'Green Sleeves,' 'Joan's Placket,' 'Rory O'More,' 'Rosin the Beau,' 'The Buff Coat,' 'Larry O'Gaff,' 'Johnnie Cope,' or an old English Hornpipe, or Irish Jig or Scots Reel in its own particular idiom, the fife or bagpipe. Love of country, pride of race, historic glory and all things that make for Patriotism speak under these circumstances more clearly than under the influence of the most inspired orator. There can be no doubt about it, for the case has been proved times out of number during similar crises in the past.

Warfare is a primitive thing. Its essentials are the same as ever, and the 'Kitcheners' of to-day are as the warriors who responded to the call in bygone ages: who drilled, and marched to the fife and drum, and finally assembled and encamped under the same old oaks in the same old 'New Forest'; whose tramping footsteps echoed under the same old Bar-gate at Southampton on the way to the wars; who fought and conquered on the self-same battle-fields at Agincourt and Cressy, Blenheim and Waterloo; whose spirit is with us, and whose souls 'still go marching on,' if we believe what is most worth believing.

G. M.

AT A SOLEMN MUSIC.

GLOUCESTER CATHEDRAL.

What fitter place for such a celebration than the splendid old Norman nave of Gloucester Cathedral? When Dr. Montagu Butler, then Dean of Gloucester, now Master of Trinity, took counsel with his Cathedral organist in October, 1886, as to the possibility of holding recitals of sacred music during the winter months, they could hardly have contemplated or foreseen that the movement would have extended

with amazing popularity to the year 1915. But it is so, and lately the 250th recital has been celebrated and marked with due appreciation by the citizens of Gloucester, who assembled in many thousands, headed by the Mayor and Corporation, Col. the Hon. A. B. Bathurst, M.P., Col. Sandeman, and many officers and men of the different Battalions now quartered at Gloucester, to listen for one short hour to the strains of Handel, Beethoven, Mendelssohn, Bach, and Haydn, rendered by a large voluntary choir of ladies and gentlemen and the Cathedral chorists. Organ solos by more modern composers, played by Dr. Brewer, were also listened to with great attention by the huge gathering. The solo-singing of Mr. John Coates came as a grateful surprise to the congregation, who much appreciated the sacred songs of Handel and Mendelssohn that Mr. Coates had selected. The programmes of sacred music at these recitals carry out Dr. Butler's advice in 1886: 'Pray always include music by the Great Masters, give dates of birth and death of each, and reiterate, reiterate, reiterate, for the people we want here are those who from various circumstances cannot often hear really high-class music.'

It is pleasant to assure the Master of Trinity, if these lines should meet his eye, that his advice has proved sound and practical, and is being loyally carried out by the present Dean, Dr. Spence-Ones, and his organist, Dr. Brewer. 'Recital-night' has now for nearly thirty years become a well-loved institution in the old city of Gloucester. Certainly the authorities do this thing right well, for some three thousand programmes with the words of each vocal number enabled all present to follow and appreciate every sentiment that was sung by soloists or choir.

On the present occasion the very sad events of the War were brought home to each one present at the solemn moment when all rose to listen to the strains of 'The Last Post,' played by six young buglers placed in the far-away Lady Chapel. The almost painful silence that followed told its own tale, and eyes grew dim and hearts beat quickly as the solemn strains died slowly away, reverberating through clerestory and cloister,—a fine tribute to those lost to us on land and sea.

Gloucester may well be proud of its grand old Cathedral, and of the many splendid services of sacred song that are privileged to take place there.

C. L. W.

THE 'STAR-SPANGLED BANNER': AN EXHAUSTIVE OFFICIAL INQUIRY.*

The writer who essays the apparently innocent task of conscientiously writing the history of a national song or tune, generally finds himself in the position of an unfortunate soldier fast amid a barbed wire entanglement and subjected to a hail of bullets from the enemy's firing line.

This simile may have forced itself into the mind of Mr. O. G. Sonneck after the publication of his original report, issued in 1909. This exhaustive monograph was compiled at the request of the head librarian of the Library of Congress, with intent that all information obtainable regarding America's chief national songs should be given to the world under official auspices. 'The Star-spangled Banner,' 'Yankee Doodle,' 'Hail, Columbia!' and 'America' were therefore dealt with down to the most

* "The Star-spangled Banner." Revised and enlarged from the Report on the above and other airs, issued in 1909. By Oscar George Theodore Sonneck. Washington, 1914.

1915. But it has been celebrated by the citizens of many thousands of men, Col. the Hon. man, and many Battalions move the short honor to Handelsohn, Bach, voluntary choir of dral choristers, sers, played by great attention singing of Mr. surprise to the the sacred songs Mr. Coates had music at these in 1886: "Pri- sters, give dates- erate, reiterate, are those who often hear really

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insignificant detail, the whole forming a monument of patient research; every wild statement is traced to its source and duly knocked on the head. It is unfortunate for the historian that all popular songs and melodies have been subjected to the writings of irresponsible persons who, without giving any authority, have rushed into print with startling assertions regarding them.

These (generally) romantic stories are repeated over and over again, and it becomes the historian's business to trace them to their fountain head and to disprove them. Again, to give a homely parallel, it is quite easy to assert, on the basis of infantile tradition, that the moon is a huge green cheese, or that it is inhabited by a solitary Sabbath breaker, guilty of gathering sticks on a Sunday; but it is a complicated and laborious task for even the skilled astronomer scientifically to prove the untruth of these myths.

Such, however, has been Mr. Sonneck's task. He has had to collect all the irresponsible fables regarding the two airs, 'Yankee Doodle' and 'The Star-spangled Banner,' and patiently to sift the few grains of corn from a great quantity of chaff; also in the case of the last-named air and song, with which the present Report only is concerned, to combat new theories that have sprung up since the first Report of 1909.

Put in the fewest words, the sum of Mr. Sonneck's contention is that the words of 'The Star-spangled Banner' were written by Francis Scott Key, a Baltimore lawyer, on or about September 13 or 14, 1814, under these circumstances:

A medical friend of Key's had been arrested upon certain charges as an enemy during England's war with America. This gentleman, Dr. Beanes, had been conveyed to a ship then forming part of the British Fleet lying off the mouth of the Potomac. Under a flag of truce, Scott Key sailed out to the English ships and made a successful endeavour to obtain the release of his friend. They were informed, however, that they would not be allowed to return to land for some little while, as the Fleet was about to bombard Fort McHenry.

From the deck of their vessel Scott Key and his friend watched the flag floating over the fort; but the growing darkness prevented them from seeing if the flag still held position, and they waited anxiously for morning.

During the evening Key had strung together part of his song:

'O! say can you see by the dawn's early light
What so proudly we hailed at the twilight's
last gleaming?' &c.

The song was finished during their return, and was printed on a broadsheet, and in the *Baltimore Patriot* of September 20; also, next day, in another Baltimore paper.

In broadsheet form and in the newspapers the song is headed—'Tune, "Anacreon in Heaven."' The metre of 'To Anacreon in Heaven' is peculiar to itself and to the many songs which were written to the air. The melody had long been popular in America, and formed the vehicle for several songs of a patriotic character. Therefore, in spite of an assertion that Scott Key did not know one tune from another, it is quite obvious that he knew, at least, the 'Anacreon' song, as the metre of his verse distinctly shows its association.

In regard to the tune, about which English readers will be interested, it belongs to a song of which the first two lines run:

'To Anacreon in Heaven, where he sat in full glee,
A few sons of harmony sent a petition.'
&c.

This song was regularly sung at all meetings of a convivial harmonic club, called 'The Anacreontic Society,' that held its meetings at a tavern on Ludgate Hill kept by one Rowley; later, the Society transferred itself to the 'Crown and Anchor' in the Strand. The first half of Mr. Sonneck's Report is to establish the fact of the authorship of the tune which, according to his belief from the evidence available, was by John Stafford Smith, 1750-1836. The contention is not new, for it had long been settled thus in most impartial minds that had gone into the matter. Nevertheless some attacks had been made upon this conclusion, and it became Mr. Sonneck's task to re-establish the original belief. We think he has successfully done this, and that he has faced all adverse points that have been raised.

To review the evidence as put forth by Mr. Sonneck: in order to refute an American claim for the song, a claim which Mr. Sonneck refers to as 'one of the most grotesquely absurd articles in musical literature,' it was pointed out by 'X' in the *Musical Times* of August, 1896, pp. 516-519, that the song 'To Anacreon in Heaven' first appears in print (without music) in a London song book the *Vocal Magazine*, the edition of 1778, under the heading:

'Anacreontic Society—written by Ralph Tomlinson, Esq.'

In this version one line runs:

'A fig for Parnassus, to Rowley's we'll fly.'

And another line:

'To the hill of old Lud will incontinent flee.'

These lines allude to the fact that the Society held its meetings at a tavern kept by 'one Rowley,' as mentioned above. Afterwards it removed to larger premises at the 'Crown and Anchor' in the Strand. The earliest known copy of the song fitted to its music appears on a music sheet issued by Longman and Broderip, at the assumed date 1780. In this sheet, and in all other copies of the song after the *Vocal Magazine*, the lines relating to 'Rowley' and the 'hill of old Lud' are omitted and classic generalities substituted.

As to the composer of the glorious tune, the *Musical Times* article, with which Mr. Sonneck agrees, points to John Stafford Smith, who published a version of the song in glee form in his 'Fifth Book of Canzonets, Catches, Canons, and Gleees' which, it has since been ascertained, was entered at Stationers' Hall in 1799. In this work it is called 'The Anacreontic Song, Harmonised by the Author.' On the title-page of the volume an important statement is made as follows: 'By John Stafford Smith, Gent of His Majesty's Chapels Royal, author of the Favorite Gleees—Blest pair of Syrens, Hark the Hollow Woods, &c., the Anacreontic and other popular songs.' In these words, and in 'harmonised by the author' attached to the glee form, lies the evidence for claiming Stafford Smith as composer of the air.

So far all would seem to be plain sailing. But two gentlemen arise who dispute the British birth of both the words and melody of 'To Anacreon in Heaven.' One is Mr. John Henry Blake, who is referred to as 'a wealthy Irish American,' and the other Dr. Grattan Flood, who, it may be remembered, in his 'History of Irish Music' claimed 'God save the King' as an 'adaptation of an Irish Folk-song.' Dr. Grattan Flood having satisfied himself (even if this opinion is not concurred in by others who have studied the question) that "'Yankee Doodle' is of Irish origin," mentions in an article in *Church Music*, September, 1909, that "'The Star-spangled Banner" had its provenance in England.'

He goes on to say, in the same article, in allusion to 'Anacreon in Heaven': 'As to the melody, it was composed by John Stafford Smith, a pupil of Dr. Boyce, in 1771,' and 'there is no doubt as to the fact that Ralph Tomlinson wrote the song in the winter of 1770.' Further, that 'the words and music of "To Anacreon" were published by Longman and Broderip in 1779-80, and were reprinted by Anne Lee, of Dublin (? 1780) in 1781.' The above shows Dr. Flood as in full agreement with Mr. Sonneck.

But this certainty as to detail, and much more which we have not space to quote, sounds rather strange when we read Dr. Flood's later communication to another magazine, *Ave Maria*, July 6, 1912, under the title, 'The Irish origin of "The Star-spangled Banner."' In this he demolishes all the conclusions he had arrived at in 1909, and asserts that Tomlinson did *not* write the song of 'To Anacreon in Heaven,' and that Stafford Smith did *not* compose the music, but that the tune 'is Irish, and most probably the work of Turlough O'Carolan.'

Dr. Flood, in his first article, in *Church Music*, dwelt on the fact that 'internal evidence clearly points to the influence of Boyce, under whom he [J. Stafford Smith] was then studying.' Dr. Flood, however, in 1912, completely changes his views, and says: 'Having thus eliminated the English claim to the tune, I have no hesitation in claiming the tune as of Irish origin. Furthermore, it has all the characteristics of a composition by the famous O'Carolan, as can easily be tested by a comparison of "Anacreon" with O'Carolan's "Bumpers Squire Jones."' Dr. Flood's conclusions did not pass unchallenged, for the Rev. Father H. T. Henry contested them in an article contributed to the 'Records of the American Catholic Historical Society,' December, 1913.

Mr. Sonneck in his Report says:

'Father Henry sought to show—and few, if any, of his readers will deny his success—that (to quote his words):

- '1. The article in the *Ave Maria* is misleading both in its assertions and in its omissions;
- '2. "Anacreon" has hardly any characteristic resemblance to "Bumper";
- '3. The words were most probably composed by Tomlinson, the tune by Smith;
- '4. Mr. Sonneck's singularly careful Report to Congress is completely misrepresented in Dr. Flood's article;
- '5. There is no evidence, or even what purports to be such, that the tune is Irish in origin, or that the words "emanated from Ireland about the year 1765." In brief, there is no real basis for Dr. Flood's claim.'

In this summing-up of Father Henry's Mr. Sonneck heartily agrees.

The Report next deals with a pamphlet in folio issued by Mr. John Henry Blake, New York, 1912. Mr. Sonneck says of this:

'It is safe to say that Mr. Grattan Flood would never have written his article of 1912 without the stimulating perusal of one of the most curious pamphlets that ever came to my notice during a somewhat extensive association with books on music. The complete pamphlet bears the title:

American National Anthem 'The Star-Spangled Banner,' made singable for the voices of the people. History of the origin of the words and music, written for the information and use of the American people.

Mr. Sonneck characterizes this pamphlet as a composite affair, sections of the history being written at different times, and points out—this disjointed method makes it difficult to report the pamphlet briefly, or cope with the discoveries, theories, idiosyncrasies, and contradictions therein contained!

Mr. Blake's real discovery is that Stafford Smith's 'Fifth Book of Canzonets,' in which the song 'To Anacreon in Heaven' was adapted as a glee, was copyrighted in 1799: a fact of interest, but which has not the slightest bearing on the question at issue. Mr. Blake lays much stress upon the fact that Stafford Smith did not claim its composition before 1799, or copyright it on first publication. He appears to be quite in ignorance of the little real value of copyright in song and music had at that period, or that an enormous number of songs and music never were entered for copyright.

The accidental fact that the Lee family, who issued a Dublin copy of the song, also published a number of French songs, sets Mr. Blake off on another tack—that the tune is perhaps French and of enormous antiquity. He says:

'In our humble opinion the music has come down through the ages, probably through the Troubadours, for it has always been a song for men, and no one but an opera singer of the *premier étoile* quality can negotiate it. Even English or Irish voices of to-day cannot do it justice. It may have been composed by Richard Cœur de Lion, who as a Troubadour could compose a good song, and as a Crusader could swing a mighty battle-axe in the cause of Christianity. Perhaps it was the very song that led to his release. . . . It requires voices produced only in that climate where the sunlit valleys of Southern France and the plains of Northern Italy meet to sing it with justice and animation'—and so forth.

This extract will show the precise value of Mr. Blake's qualifications for dealing with points of musical antiquarianism; and as the rest of his pamphlet has much of this sort of thing embodied in it, we can appreciate Mr. Sonneck's task in combating Mr. Blake's rather nebulous views.

We have not space to deal with the many absurd statements that, in the course of his inquiry, Mr. Sonneck had to search out and logically refute. As one closes the book one cannot but feel lively sympathy for the author of the Report, that his path towards the elucidation of the truth was strewn with such thorns.

The reproductions of early music sheets and manuscript copies of words are of special value.

By a notice within the book it appears that the Report is on sale by the 'Superintendent of Documents, Government Printing Office, Washington, D.C., price 85 cents'; and from this source, we believe, the earlier Report dealing with the air 'Yankee Doodle' may also be obtained, the price of this being marked the same.

FRANK KIDSON.

The Independent Music Club will give a concert at 7.30 p.m. on March 2, at the Kingsway Hall, in aid of the Fund for Erecting Drying Shelters for Soldiers. Artists from the Allied Nations are assisting, and a selection of Indian music will be performed. Sir Owen Seaman will recite, and the Band of the Duke of Cambridge's Hussars will assist.

On January 30, Mr. Tobias Matthay lectured on 'The teaching of the fundamentals of pianoforte technique,' to the Liverpool Branch of the Music Teachers' Association.

The Classical Concert Society announce an interesting series of concerts to take place at 3.30 p.m. on March 10, 17, and 24.

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from February number, page 90.)

XII.—OF HIS INSTRUMENT (continued).

Musicus. Organicus.

'The organ carries to our ear
The accents of another sphere.'

MATTHEW ARNOLD.

Organicus.—Well, 'tis a formidable indictment—on paper, at all events. I fancy, however, that when counsel for the defence comes to deal with the various points, the organ will be found less black than it is painted. I put on one side its ugly appearance. Handsome is that handsome does,' applies no less to instruments than to persons. Some of us decorate the street we tread; others are mere blots on the landscape, and often the biggest blots have been the ablest of men. You yourself—but I must get on. You condemn the organ as 'a monstrous collection of devices and effects, many of which will not bear acquiring into.' Is there any need to inquire into them? The question is,—Do they justify themselves by their effect? I might apply your argumentative methods to several departments of the orchestra. On paper, what can be more inartistic than smiting a huge hollow cylinder with skin stretched across its two ends; or beating a smaller one with strings stretched across one end to increase the din by their rattling against the skin; or clashing together discs of brass, the hideous vibrations being silenced only by the player claspings the deadly weapons close to his manly breast; or thumbing a small arrangement of wood and skin with little brass discs rattling; or tapping a piece of bent iron with a bloated skewer; or lustily beating a huge tea-tray of substantial build? None of these alleged musical instruments are capable of sounding a given note, yet they are allowed to intrude themselves into the harmony played by the strings and wind. In theory, it seems absurd. Yet we know that the bass drum, the side drum, the cymbals, the tambourine, the triangle, and the gong, are very valuable members of the orchestra, and, used with discretion, give us many delightful moments. They are the condiments of the orchestral feast. So with the vox humana, vox celeste, and mixtures of the organ. The names of the first two are of course absurd, but I deny that their effect is inartistic. Your objection to the vox celeste, as being produced by a couple of stops not in tune with one another, and your suggestion that we should try the effect with two boys' voices, are based on a misapprehension. Two boys singing out of tune sound merely like what they are—two boys singing out of tune. On the other hand, a couple of good gambas, one tuned slightly sharp or flat, do not sound like two stops out of tune; the result is a colour richer than either stop alone, or than both exactly in tune, *plus* an undulating effect of real beauty. I am sure that when some ingenious person produces an orchestral instrument that will sound like the much-abused vox celeste, composers and audiences will rise up and call him blessed. The tone is warmer than the acid oboe, and more expressive than the desolate corno-Inglesse.

Then as to our mixtures. If, as a result of their use, we heard harmonics squeaking above everything else, the effect would be excruciating. But we don't. The presence of mixtures in a well-balanced scheme may be likened to the nasal resonance of a good singer, or to the flavour of garlic in soup. When the singer

reminds you that he has a nose, or the garlic ceases to be an exciting suspicion and becomes a terrible certainty, both singer and cook have overdone things. As to the confused effect of rapid passages played on the full organ, I agree with you to some extent. But so much depends upon the acoustic properties of the building, that it is not fair to generalise. I have heard brilliant passage-work clearly in some churches, while in others the effect produced by the same player, music, and registration was mere chaos. Your contention that because orchestral composers do not employ the brass in rapid passages therefore organists should not use the louder reeds for quick work, is not sound. Brass-players are not usually asked to play very rapid notes for the best of reasons—such passages would be enormously difficult, and the effect would not be worth the trouble. The loud 8-ft. reeds of an organ, however, if good, can speak much more rapidly than the higher brass of the orchestra, and may therefore be effectively employed in passages where the latter would merely be spluttering. At the same time, the reeds are so rich in upper partials, that I agree with you that their use in complex music, where the movement is very quick, sometimes tends to confusion. As to our absurd stop-names, I am with you entirely. But much the same thing exists in every department of musical terminology. What would you say if I suggested that we should call our shortest note 'long'?

Musicus.—I shouldn't say anything. I should look round anxiously for your keeper.

Organicus.—But you have been calling our longest note 'breve' all your life, and never turned a hair! Your cor anglais is not a horn, and is not of English origin. Hence its name, I suppose. I could improvise a list of absurdities fully as long as your catalogue of organ stops, but I refrain. As to the deficiency of our instrument in the matter of accent, we must plead guilty. I may point out, however, that there are plenty of organists who by their phrasing and variety of touch are able to make the defect practically unnoticeable by any but the keenest ears. In acquiring this ability, they learn subtleties in phrasing that many performers on other instruments—especially the voice—never get within measurable distance of. The overcoming of the drawback leads to a special excellence. I cannot agree with you about the ineffectiveness of the swell-box. If you asked a hundred average musicians to describe the effect of opening the box, ninety-nine would say that it was an increase of power. I make you a present of the hundredth, a highly superior person who would probably insist that the effect was merely that of sound approaching nearer. So far from admitting the futility of the device, I go further and say that the effect of a fine swell with the box 'closed' is so good that I am sure that if orchestral conductors could suddenly enclose their orchestra for the obtaining of remote effects they would jump at the chance. As to a *crescendo* by means of stops being a series of 'chunks of sound,' much depends upon the particular organ and player. An up-to-date instrument with a skilful man at the console can grade an increase in a way that would stagger the old school of players, who prepared their registration at the beginning of a work, and left it at that, contenting themselves with occasional changes of manual. But after all, doesn't your orchestra come on 'in chunks'? Even in a very gradual *crescendo* one can hear the different families enter. Of course the *crescendo* of a single instrument such as the violin or trombone can never be rivalled by the most effective swell box in the world. Then you poured ridicule on our tremulant. For the life of

me, I can see nothing more inartistic in agitating the wind in the swell box than in shaking a finger on a string as violinists and cellists do. The vibrato of a good singer—I don't mean the miserable wobble of a bad one—is the result of pretty much the same operation, only it is not visible. Surely it's all one whether the vibrato is caused by a fan, a trembling finger on a string, or by a singer's rapid diminishing and reinforcing a note. If the effect is good,—as it is in all three cases, used judiciously,—we need not concern ourselves with the cause.

Musicus.—I—

Organicus.—Bide a wee! You've had your innings, and retired with a decent score to your credit. *I'm* at the wicket now, trying to make a few. Passing by your absurd comparison of the organ with a choral society, let me say a few words about the modern composer's alleged neglect of the organ. First, as to the clever young man who won't write for it because organs vary so much. There is really very little in this objection. Organs vary no more than do performers. If your young man were logical he would go on to say, 'If I compose a work for the London Symphony or Queen's Hall orchestras I know what I am writing for, since they are all first-rate players and always under the control of first-rate conductors. Similarly if I write pianoforte or violin music for any of our leading players, I shall be sure of my music making the effect I intend. But inasmuch as many inferior orchestras, conductors, and players abound, I prefer not to run the risk of my work being murdered, so I don't compose. There is all the difference in the world between the pianoforte-playing of an eminent virtuoso and that of the half-baked amateur who is sublimely unconscious of his ignorance of the very elements of touch. You might as well call a mastodon and a microbe by the same name, and try to harness them to the same cart. So now you know why I have such a long list of unwritten works to my credit.'

Musicus.—That is—

Organicus.—Off the pitch, please! Moreover, this modern anxiety about the exactness of the medium is a sign of weakness. Instrumental music that loses all its effectiveness when transcribed is very often deficient in idea. Practically all the best orchestral music can be played as pianoforte duet with good results. The more vital the music, and the stronger in idea and development, the better it comes through the ordeal. But orchestral music depending for its effect upon cunning manipulation of colour, the simultaneous employment of various planes of harmony, and other devices possible only with a big orchestra, is surely on a somewhat lower scale. To compose work of the former kind an inspired musician is necessary, whereas the latter might be written by anyone with a thorough understanding of the possibilities of the various instruments, *plus* a feeling for colour and skill in mixing it: just as a picture can be painted only by a completely equipped artist, while pleasing chiaroscuro and kaleidoscopic effects may be arranged by one ignorant of the elements of drawing. But is the organ so neglected by modern composers? I wonder if you are aware of the extraordinarily fine organ music produced of late years in France, to mention one country alone. In this connection I recall some remarks by one of the ablest of our critics, which his name is Clutsam. Writing in the *Observer* of January 10, he waxes enthusiastic over Louis Vierne's '24 pièces en style libre' for organ or harmonium. He describes the composer's name as 'entirely unfamiliar,' and goes on to say that 'unfortunately he has confined his splendid ability to creation for the organ.' Why 'unfortunately,' if among

the results are three Symphonies which, as Mr. Clutsam says, 'are quite masterpieces of their sort'? Louis Vierne may be a new composer to people interested chiefly in opera or orchestral works, but his music has long been familiar to many organists both in England and America. These 'Twenty-four pieces,' for example, with which Mr. Clutsam is so delighted, were played by some of us despised organists about a year ago, within a few weeks of their first appearance. Mr. Clutsam appears to think that Vierne is doomed to obscurity because he does not compose for the stage. Hence, I suppose, the 'unfortunately.' But opera is only one department of music. Organ players and lovers of organ music are numbered by tens of thousands. Many of them are indifferent to opera, just as many opera devotees are indifferent to organ music. It is a mistake to suppose that a composer of organ music alone is necessarily condemned to neglect.

César Franck is a striking case of a neglected genius being largely saved from oblivion by his organ music. It appears that nothing less than a European war was necessary to bring home to English orchestral conductors the greatness of his Symphony. We organists laugh when we see it announced with extra large type, as if it were a new work, while critics speak of its worthiness of inclusion in the list of popular symphonies. It was composed about thirty years ago, and until this season its English performances have averaged perhaps one in three or four years. Meanwhile, Franck's name has for long past been honoured by English organists in a practical way—they have played his music. Bless you, they didn't need Armageddon to draw their attention to the great Belgian; the beauties of the 'Three chorals,' the 'Six pieces,' and the 'Pièce héroïque' will be appreciated by them and their hearers for a long time yet. On the other hand, I can see in my mind's eye the Symphony going back on the shelf again shortly, and the symphonic repertoire of our orchestras once more reduced to the more popular ones of Beethoven and the 'Pathétique' of Tchaikovsky. How often do we hear the two Symphonies of Elgar in these days? Yet I will undertake to say that if Sir Edward would write some organ music of equal excellence, it would receive hundreds of recital performances not for one year only but for many years, and his work as an instrumental writer would be brought home to thousands of people who at present know him only as the composer of 'Land of Hope and Glory' and 'Salut d'Amour.'

No, Sir. Organ music, if you are a Widor, a Rheinberger, a Guilmant, or even a Salomé or Dubois, means not only reputation, but hard cash as well. Some of our young composers, who at present write orchestral music and get perhaps one performance, some honour and glory, and nothing more solid, may do worse than express themselves *vid* the organ. You alluded, in passing, to the excellence of the violin and the pianoforte. I have no wish to disparage those delightful instruments. I will content myself with pointing out that like the organ they have the defects of their qualities. The violin is ideal for playing a melody, but it cannot manage its own accompaniment, and when it essays to give us three- or four-part harmony the effect is painful. It always reminds me of what Dr. Johnson said of a dog's dancing on its hind legs: 'Sir, it is not done well, but you are surprised to find it done at all.' Where, too, is your *crescendo* on the pianoforte? You may make a note louder than the preceding one, but you cannot increase a sustained note; indeed, you cannot sustain a note at all. From the moment the

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 indeed, you ...
 moment the

hammer has struck the wire, a *diminuendo* sets in. I grant that this very defect has been turned to good account by modern composers in their use of vanishing harmonies, but it is a defect none the less.

Musicians.—But you—

Organicus.—Damp the sound! While it is true that misguided players sometimes attempt too much in the way of transcriptions, there are some well-known passages in orchestral and other instrumental music that actually sound better on the organ than in their original form. I have heard the Prelude to 'Lohengrin' played so often that I can cheerfully look forward to never hearing it again. But I have never yet heard those opening delicate high violin passages without an uncomfortable feeling that they were not so ethereal as the composer intended them to be, or even beyond reproach as regards intonation. A very soft organ stop can give the passages with more certainty and delicacy, and with no trouble to the performer. My first acquaintance with the slow movement of Debussy's Quartet in G minor was made through an organ transcription. It charmed me at once, and I made haste to hear it played by strings. It still charmed me, but I came to the conclusion that the greater part of it was equally effective on the organ, and the exquisite ending very much more so. The same may be said of much pianoforte music, where the idiom is not too distinctively pianistic. There must surely be some points about an instrument with such capabilities. Moreover, your big choral and orchestral effects need the co-operation of great numbers, with proportionate cost. Your organ once built, a skilful pair of hands and feet can work wonders. The fixed tone you spoke of with contempt has really a beauty of its own. No other instrument can produce a long note without a suspicion of *crescendo* or *diminuendo*,—not because they don't want to, but merely because the control of breath or bow is too difficult. If you doubt this, ask a good singer to sustain a note to the capacity of the breath without the slightest change of force. Yet there are moments in music when a dead level of sound has its point. Only the organ can sustain a note as unyielding and remorseless as Fate.

As for the public appreciation of the 'kist o' whistles,' I will only ask you, when next you are at Queen's Hall, to notice what happens when the organ enters, say, in the Prelude to 'The Wreckers,' or the 'Cockaigne' Overture. You will see nine-tenths of the audience turn their eyes towards the console with their faces expressing obvious pleasure. Either your estimate of our instrument as a 'monstrosity' is wrong, or the audience are barbarians. I grant you that some of this appeal may be due to the association of the organ with religious observance. But this very association proves the great and dignified qualities of the instrument. Thanks to the skill of modern builders, it can caper and give us marvellous effects of lightness, but it is still at its best in the utterance of big and abstract ideas. To the genuine organ-lover, this aloofness will always be its greatest charm. No instrument has in its repertoire so much music that is as a sanctuary for harassed nerves. Only an organist can fully realise (though he cannot make plain to other musicians) what it means to him, at the end of a worrying round of lessons and boiling the pot, to get to his organ, especially on a week-day evening, with the church to himself. Who can understand 'Abt Vogler' so fully as he? At such a time the 'Prière' of César Franck, or one of his Chorals, or a couple of soft stops and the 'Little Organ Book' of old Sebastian . . .

(To be continued.)

The following is a list of the music used at the services of Metropolitan Cathedrals and twenty-eight of the principal Churches on one Sunday in February:

TE DEUM AND BENEDICTUS.

Harwood in A flat.	Cobb in G.
Bridge in A.	Williams in A.
Alcock in B flat.	Hopkins in G.
Garrett in E flat.	Prout in F.
Garrett in F.	Steggall in A.
Smart in F.	Walford Davies.
Wesley in F.	Boyce in C.
J. Barnby in E.	Stainer in E flat.

MAGNIFICAT AND NUNC DIMITTIS.

Aldrich in G. (2)	Gadsby in C.
Haynes in G.	Harwood in A.
Noble in B minor.	Walford Davies.
Alcock in B flat.	Arnold in A.
Smart in F.	Bennett in E flat.
Aldrich in C.	Walmisley in D major.
Battison Haynes in G.	Walmisley in D minor.
Varley Roberts in G.	

ANTHEMS.

'O come, every one that thirsteth.'	Mendelssohn.
'Ho! every one that thirsteth.'	Martin.
'Bow thine ear.'	Dowland.
'Henceforth, when ye hear.'	Mendelssohn.
'Thou wilt keep him.'	Wesley.
'If ye walk in My statutes.'	Clippington.
'When to the Temple Mary went.'	Eccard.
'Lord, what love have I unto Thy law.'	Kent.
'O where shall wisdom be found?'	Boyce.
'Justorum animae.'	Byrde.
'Lord, for Thy tender mercies' sake.'	Farrant.
'Jesu, Word of God Incarnate.'	Elgar.
'Lord, Thou alone art God.'	Mendelssohn.
'Since by man.'	Handel.
'Wherewithal shall a young man.'	Elvey.
'Light of the world.'	Elgar.
'Ave Verum.'	Mozart.
'Incline Thine ear.'	Himmel.
'Whoso dwelleth.'	Martin.
'Blessing, glory.'	Bach.
'Thy word is a lantern.'	Purcell.
'Lead me, Lord.'	Wesley.
'Where Thou reignest.'	Schubert.
'Hear my prayer.'	Mendelssohn.
'I saw the Lord.'	Stainer.
'Rejoice in the Lord.'	Toop.
'As the hart pants.'	Mendelssohn.
'I will love Thee, O Lord.'	Clark.
'Bread of the world.'	Walford Davies.
'The Wilderness.'	Wesley.
'As pants the hart.'	Spohr.
'Rejoice in the Lord alway.'	Purcell.
'Teach me, O Lord.'	Attwood.
'The heavens declare.'	Webbe.
'In splendour bright.'	Haydn.
'The heavens are telling.'	Haydn.
'Lead, kindly Light.'	Stainer.
'Send out Thy light.'	Gounod.

HOLY COMMUNION.

Barnby in E.	Tours in F.
Schubert in G.	Merbecke.
Hummel in D.	Hall in E flat.
Martin in C.	

The annual musical Festival was held at the Congregational Church, Hucknall Torkard, on January 17, when Nos. 1, 4, 5, and 7 of Brahms's 'Requiem' were sung by an augmented choir. The orchestra played Tchaikovsky's 'Symphony Pathétique,' Gounod's 'Marche Solennelle,' Elgar's Imperial March, the Notturmo from Mendelssohn's 'Midsummer Night's Dream,' and Walford Davies's 'Solemn Melody for organ and strings.' Mr. John Munks (organist and choirmaster) was the conductor, and Mr. C. E. Blyton Dobson (Nottingham) was the organist.

FEDERATION OF MASTER ORGAN-BUILDERS OF THE UNITED KINGDOM.

The first annual general meeting of this Society was held at the Royal Station Hotel, York, on January 21, the president, Dr. A. G. Hill, in the chair. The balance-sheet for the year was adopted, and the officers for 1915 elected.

Mr. Arthur Harrison (Messrs. Harrison & Harrison), chairman of the executive board, gave an interesting account of the work of the Federation during 1914, the year of its inception. He pointed out that the crisis through which the organ-building trade was now passing was by far the most serious in its history, and showed that the Federation—by the issue of circular letters to the Press and leading clergy, as well as by other means—had been able to lessen the blow dealt by the War. He welcomed the spirit of friendliness among themselves, and said that though they must always be competitors, there was a common ground where their interests met on which it was hoped to build up an organization that would prove to be of lasting benefit to their industry. There could be no more hopeful augury than the position attained by the Federation in the first year of its existence, despite the terrible handicap of the War.

The new organ at St. John's Parish Church, Blackpool, was dedicated and opened on February 3, when Mr. Herbert F. Ellingford gave a recital. The instrument is a fine specimen of the work of Messrs. Willis & Sons, and was heard to advantage in a programme that included Bonnet's 'Variations de Concert,' Mendelssohn's first Sonata, a Bach Trio, and the player's own Recessional March.

A choir Festival took place at Mansfield Road Wesleyan Church, Nottingham, on January 24, when a lengthy selection from 'Messiah' was performed, under the direction of Mr. Herbert Richards, with Mr. C. E. Blyton Dobson at the organ. The soloists were Miss Dorothy H. Wilson, Miss M. Roebuck, Miss Franklin Pearson, and Mr. Albert Barrass.

The Bradford and District Association of Organists and Choirmasters met on January 30, when the series of recommendations contained in the recently-published 'Report on church choirs' in the Diocese of Wakefield was discussed. The day's proceedings included an organ recital in the Eastbrook Hall by Mr. W. Wolstenholme.

Rossini's 'Stabat Mater' was sung at Faversham Parish Church on January 28 by the local Institute Philharmonic Society. Mr. W. J. Keech conducted, and also played Boellmann's 'Suite Gothique.' £20 was collected in aid of the Mount Hospital for Sick and Wounded Soldiers.

Handel's 'Judas Maccabæus' was performed at the Tabernacle Chapel, Llanelly, on February 2, with orchestral accompaniment. The soloists were Madame Jennie Ellis, Miss Louise Llewellyn, Mr. David Thomas, and Mr. George Llewellyn. Mr. C. Meudwy Davies conducted.

On Thursday, February 4, at a meeting of the churchwardens and congregation at Market Square Church, Merthyr Tydfil, Mr. W. Lewis was presented with a valuable gold watch and chain on his resignation, after forty-one years' service, of the position of organist and choirmaster.

A performance of 'Messiah' was given in St. James's Church, Morpeth, by the Morpeth Patriotic Chorus, on January 27. Mr. J. Wyatt conducted. The proceeds (about £18) were given to the Belgian Relief Fund.

Bach's 'Passion according to St. John' was given impressively at St. Anne's, Soho, on February 19.

ORGAN RECITALS.

Mr. W. Wolstenholme, at Bradford—Prelude, Fugue, and Variation, *Chor Franck*.
Mr. Allan Brown, Upper Tooting Wesleyan Church—Phantasy on the National Anthems of the Allies, *Pearce*;
Royal Albert Hall—Grand Cortège, *Lemarc*.

Mr. T. Halsall, Christ Church, Southport—Song of Triumph, *John E. West*.

Mr. Harvey Grace, St. Mary Magdalene's, Munster Square—Introduction and Fugue in F, *Rheinberger*.

Mr. Herbert Hodge, St. Magnus-the-Martyr—Sonata in F minor, *Rheinberger*; St. Nicholas Cole Abbey—Chorale Sonata in E minor, *Merkel*.

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Concert Overture in G, *Lyon*.

Mr. F. J. Buckle, St. Paul's, Herne Hill—Lament, *Harvey Grace*.

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Offertoire in D minor, *Higgs*.

Mr. J. A. Meale, Wesley Church, Salisbury—Concerto No. 12, *Corelli*; Wesleyan Central Hall, Westminster—Fantasia in F, *Best*.

Mr. Paul Rochard, Hincley Parish Church—Visions, *Rheinberger*.

Mr. Matthew Kingston, East Cliff Congregational Church, Bournemouth—Symphony in D minor, *Guilmant*.

Mr. Albert Orton, Walton Parish Church, Liverpool—Choral in A, No. 3, *César Franck*; Intermezzo and Scherzoso, *Rheinberger*.

Mr. Herbert Ellingford, Royal Albert Hall—Dithyramb, *Harwood*.

Mr. T. D. Huxley, St. Mark's Church, Saltney—Fantasia and Fugue in G minor, *Bach*.

Mr. Edmund W. Goldsmith, St. Mary's, Wellingborough—Rhapsodie on Breton Folk-Songs, *Saint-Saëns*.

Mr. F. Heddon Bond, St. Mary's, Wellingborough—Sonata No. 2, in D major, *Guilmant*.

Mr. C. J. Wood, St. Mary's, Wellingborough—'Ein feste Burg ist unser Gott,' *Karg-Elert*.

Mr. H. S. V. Shapley, St. Margaret's, Bethersden—Toccata, *Driffell*.

Mr. William H. Dawes, Æolian Hall—Pastorale, *MacDowell*.

Mr. H. L. Balfour, St. Matthew's, Ealing Common—Prelude and Fugue No. 1, in C minor, *Mendelssohn*.

Mr. F. C. Welling, St. Michael's, South Bromley, E.—Legend, *Harvey Grace*.

APPOINTMENTS.

Mr. F. J. Attfield, organist and choirmaster, St. Barnabas', Peterborough.

Mr. W. J. C. Hewison, organist and choirmaster, Christ Church, Rotherhithe.

Mr. George A. Russell, organist and choirmaster, Congregational Church, Sutton Coldfield.

Reviews.

Magnificat and Nunc dimittis, in F. By John Ireland. (Novello's Parish Choir Book, No. 916.)

Grant, O Lord. By Josiah Booth.

Lighten our Darkness. By Josiah Booth. (Novello's Short Anthems, Nos. 223 and 224.)

[Novello & Co., Ltd.]

Although Mr. Ireland's music makes no great demand upon organist or singers, it is full of interest, being melodious and well laid out for voices. The harmony generally is bold and diatonic, and the work as a result is strong, and free from the secular and 'part-song' flavour that so often disfigures settings of the Canticles.

Mr. Booth's anthems are brief settings of the collect for the fifth Sunday after Trinity (a prayer for Peace) and the familiar third collect at Evensong. Both avoid repetition of words, and, sung unaccompanied, would be a welcome change from the so-called 'vesper' with which evening services often conclude. The music is simple and devotional.

Minuet Nuptiale. By Edwin H. Lemare.

Romance with Variations. By J. Stuart Archer.

Tone-Poems. By Oliver King. (Original Compositions for the Organ (New Series), Nos. 36, 37, and 38.)

Scherzo-Fugue. By Edwin H. Lemare. (Recital Series of Original Compositions for the Organ, No. 47.)

[Novello & Co., Ltd.]

Short, but very dainty and telling, Mr. Lemare's 'Minuet' should rank amongst his most popular works. Especially pleasing is the treatment of the theme on pages 4 and 5, where a delicate staccato counter-melody is added. The 'Minuet' is easy.

Mr. Stuart Archer's 'Romance' is a melody with a really romantic flavour about it, and his Variations are interesting movements evolved from it, not mere superficial decorations. There is plenty of contrast between the various treatments, and the work would make a successful item in a recital. It is only moderately difficult. The section in 5/4 time shows the composer's skill in the management of a rhythmical scheme of the beaten track.

The 'Tone-poems' of Mr. Oliver King are entitled respectively 'Horizon bleu (Aubade),' 'Ranz des vaches (Pastoral),' 'The crimson sunset,' and 'Evening Hymn.' Of the four, perhaps the first and second are the most successful, but all are distinguished alike by a melodiousness which, while simple, is never obvious. All are fairly easy.

The subject of Mr. Lemare's 'Scherzo-Fugue' is *à la gigue*, a springing text from which is evolved a most attractive discourse. The whole work shows that the fugue form, handled freely, can produce music with an appeal for other than scholastic ears. Mr. Lemare has written in genuine organ style, with results as grateful for the player as for the hearer. Decidedly a most successful recital work.

Romance in G. For violin and pianoforte. By Hamish MacCunn.

[Novello & Co., Ltd.]

Of the making of Romances there is no end; and what other appellation, one may ask, admits from a musical standpoint of so many possibilities of treatment? Mr. Hamish MacCunn's Romance in G for violin and pianoforte leans towards the lyrical side of the romantic, rather than to the epic. It flows along gracefully for the solo instrument, has an interesting episode on the G string in the relative minor, and presents no special difficulty from a technical point of view—but it requires really artistic interpretation to do it justice.

The rhythmic phrasing is well varied; ingenuity is shown in the avoidance, in the first subject, of the formal four-bar phrase ending with an orthodox cadence. The result is that the musical interest, enhanced by the skilful harmonic accompaniment, never flags. Violinists will do well to consider this Romance as an effective little programme-item, coming somewhat under the same class as those successful solos 'Chanson de Matin' and 'Chanson de Nuit' by Elgar, and 'Auf Wiedersehen' by Herbert Brewer.

Fantasy on the National Anthems of the Allies. For organ. By C. W. Pearce.

[G. Schirmer, Ltd.]

Dr. Pearce has made ingenious and effective use of the various airs. 'Rule, Britannia' is skilfully combined, first with the Russian Hymn, and later with 'God save the King.'

BOOKS RECEIVED.

Musicians of To-Day. By Romain Rolland. Translated by Mary Blaiklock, with Introduction by Claude Landi. Pp. 324 + xii. Price 2s. 6d. net. (London: Kegan Paul, Trench, Trübner & Co., Ltd.)

Germany in the 19th Century. Second Series. Contains, *inter alia*, 'The History of Music.' By F. Bonavia. Price 3s. 6d. net. (London: Longmans, Green & Co.)

Rain before Seven. A novel on musical topics. By Eric Leadbitter. Pp. 373. Price 6s. (London: George Allen & Unwin.)

The Musical Quarterly. A new American publication. Edited by O. G. Sonneck. Pp. 148. Price 75 cents. Contains 10 articles by various American and English writers. (We reserve a fuller notice.—Ed., M.T.)

The Musical Directory, Annual, and Almanack for 1915. Sixty-third annual issue. Pp. 448. (Rudall, Carte & Co., Ltd.) This is the most useful year-book for musicians that is issued. It contains classified lists of performers all over the country. It is an indispensable handbook for all connected with musical doings.

Correspondence.

'THE ARTIST AND THE PEOPLE.'

SIR,—Only recently, I read for the first time a number of your magazine, dated October, 1914, and in it an article called 'The Artist and the People.'

It is difficult to find a short passage in it which conveys the whole spirit of the article, but I quote a sentence which seems to me to express it—it is, anyway, deplorable enough: 'In face of the supreme realities of life, art—even to artists and lovers of art—becomes strangely small and unreal.' If by the 'realities' the writer meant overwhelming personal sorrow, or a knock on the head, or starvation, his words might have a semblance of truth, for these immediate personal things fill for a time the personal horizon to the exclusion of everything else. But he does not mean by the 'realities' one of these overwhelming personal sensations, because he is calmly discussing art and its place, or rather lack of place, in war-time.

Art is an essential part in the life of the nation. It has more power than any other language in speaking to a mass of people of different views and different societies. Now when the life of the nation is stirred there is *more* need, not less, for art,—and the artist, stirred too in sympathy with the crowd, wishes to speak in his own language as he has never spoken before. Will he say, 'Listen to great music, see great pictures, hear great words'; or will he say, 'You men who are singing vulgar music-hall tunes, you have always sung them, and I have always regretted that they must be, but now when so many of you are "Tommies" and fighting I am going to keep from you all the wonderful things I might tell you, because—well, because what? Because you are only "Tommy," and your spiritual, intellectual, and emotional life doesn't matter?' (I wonder how much 'Tommy' himself would like *that* point of view), or because 'I am an artist and therefore a "solitary" soul.'* If he says this last he will be labouring under a delusion, and he will be an odd kind of artist into the bargain. All souls are solitary, he no more than another—moreover the artist can get into touch with the rest of mankind as no other being can. It is his wish to get into touch; the artist who is content to keep his work to himself is as odd as the orator who is content to speak always to an empty room.

Not for a moment do I mean that the strong young artist is to sit at home. He must go to the trenches or prepare to go. His art won't suffer. It is said of Michael Angelo that he 'worked with his sword in one hand and his chisel in the other'—it is actually true that he worked with them turn and turn about when he was doing some of his greatest work—and though in modern warfare the artist cannot work like that, yet his spirit can remain the same. There is nothing in the possession of a sword which need make him a deserter from the artist ranks. To mention a detail, the artist's note-book does not come back empty even from this War.

It is easy to talk glibly of 'fiddling while Rome is burning,' and when the phrase is hurled at us we are inclined to think we must be doing something heartless. Certainly it would be hateful to fiddle callously while the city burned, especially if one had caused the fire, but I cannot see that it applies to music in war-time. Let me give an opposite case: 'The ship's band played as the ship went down.' Do we look upon the bandmen as heartless, or as

* 'The true artist's pleasure is a solitary thing' (*vide* 'The Artist and the People').

brave men doing all that they could? Playing while the ship goes down does not apply either, but it serves to contradict the 'fiddling' idea.

The writer of your article says in effect that it requires a certain ease of life to feel that art is real. One might refer to Michael Angelo again, but he is not a solitary example. Look at the history of the greatest art periods—were they times of ease? I think not. I think we shall find that art has lived alongside of war and great upheavals.

As to the artist feeling at times that his work is not worth while: believe me, that is a feeling he shares with all mankind—it comes generally from overwork, or lack of appreciation. The importance of the 'critical appraisalment of music' depends, I think, on how the critic regards his work—as a means of showing his own sharp wits and powers of satire, or as the important, responsible work of helping to sift the good from the bad. It is, I fear, more often the artist and the critic who live in 'different worlds' than the artist and the people.

As a nation we have no doubt been apathetic about art, and we have allowed a bad substitute for art to creep in and get a great hold on many. We are told very frequently just now that as a nation we have been apathetic about many things, and that the War has waked us wonderfully from that apathy. Well, the time of the awakening of a nation is no time for an artist to throw away his birthright.

Yours faithfully,

Northcroft, Uxbridge.

S. FOUNTAIN.

MR. NEWMAN ON FORM AND COMPOSITION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The recent discussions on freak-music in the *Musical Times* seem rather futile, if I may venture to say so. In your November number Mr. Newman naively confesses that he has studied many books on harmony, but could never understand one of them. This one can easily believe, but why need he take so much of your February number to labour the point? It is nothing to make a song about. Grammatical rules, I take it, are convenient generalisations, nothing more. If Mr. Newman or Dr. Eaglefield Hull can dig out a few score or a few hundred exceptions to the millions of harmonic progressions which conform with what our ears tell us is right, should we therefore scoff at a sound generalisation? Is not bad grammar bad grammar when Shakespeare writes it?—or even when Mr. Newman writes it? But nothing this latter gentleman can say will alter the fact—known to all musicians—that consecutive fifths, sevenths, ninths, and fourths are possible so long as you don't hear them, but ugly when you do. Let it go at that.—Yours truly,

TEACHER.

MR. NEWMAN ON CONSECUTIVE FIFTHS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I feel constrained to say how much I appreciate Mr. Ernest Newman's comments upon the above-named 'vexed question.' Many teachers will, I am persuaded, echo this appreciation.

I remember that the *Church Times* musical critic, in reviewing one of my works, described two chords in a certain passage as 'hideous consecutive fifths.' I demurred to this. They were not 'hideous,' but harmonious: I wrote them intentionally, and I stick to them now. Of the two chords in question, the first was an inversion of the dominant ninth, and the second a common chord; the first was a short note, and the second a longer note, and neither of them were 'outside' parts.

I felt that I was right and the *Church Times* critic was wrong, but I did not quite know how to say so. Mr. Newman has now shown me how. I suppose it would be too much to expect that the *Church Times* critic will offer a word of retraction?

Anyway, as Birmingham is my native town, it seems to me quite appropriate that 'absolution' for these fifths should come from the musical critic of a leading Birmingham journal.—Yours, &c.,

MATTHEW KINGSTON.

Shortlands, Kent,

February 2, 1915.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It would be an impossible task, even for Mr. Newman, to frame any rules for guidance in matters musical that should be absolutely 'fool proof,' and he has no difficulty in demonstrating, by 'madly thrusting his right foot into his left-hand shoe,' that the rule I quoted produces a music every time. May I give, as a single example, one of the illustrations he brings forward?



In this extract from Borodin Mr. Newman says it is upon the fifths that the charm of the passage depends. I am afraid he will not find many people to agree with him. Play the fifths alone and they are far from attractive. On the other hand, the position of the chords may be rearranged so as to remove the fifths entirely, without robbing the passage of its character. In my opinion the effect is due chiefly to the smooth and graceful way in which the harmony slides from A major to the remote key of B flat and back again, and partly also to the delicate embroidery of the non-harmonic notes with which the passage is adorned. Such an example as this is expressly provided for in the rule which I quoted, the interesting progression as a whole making the fifths invariably tolerable, and in this case positively pleasing.

And so on with the other examples in spite of Mr. Newman's most entertaining demonstrations to the contrary, the rule fits each case excellently, if only it is tried on properly.

Mr. Newman's own rule, 'Consecutive fifths are right when the composer meant them and wrong when he didn't,' is obviously not meant to be taken seriously, for in nine cases out of ten the composer is not thinking about consecutives at all. They turn up as a kind of harmonic by-product along with other things of much greater importance. It is in just such cases as this that the usefulness of the rule I quoted becomes evident.

Mr. Newman quotes Dr. Prout, and proceeds to attack teachers of harmony on the ground of his quotation. I have not attempted to defend Dr. Prout's methods. If Mr. Newman was brought up on a diet of chords of the thirteenth and their inversions, he has my sympathy. My object in returning to his illustrations has been to remind him again that there are teachers at work whose methods are in sharp contrast to those he so unsparingly condemns.—I am, &c.,

E. O. TURNER.

Moseley, Birmingham,

February 13, 1915.

MUSIC AND NATIONALISM.

MR. ERNEST NEWMAN writes: Mr. Toye asks me whether the article of Mr. Calvocoressi from which I quoted was written before or after 'Le Sacre du Printemps' and 'Le Rossignol.' The article appeared in the *Musical Times* of August, 1911, and therefore before these two works of Stravinsky had been given to the world. But if Mr. Toye wishes to suggest that Mr. Calvocoressi, like himself, no longer regards Stravinsky as 'Russian,' I may say that no countenance for the suggestion is to be had from Mr. Calvocoressi's article on 'Modern Russian Music' in the *Musical Student* for November, 1913—in which 'Le Sacre du Printemps' is discussed, and in which Stravinsky is still called 'the greatest of the living Russians'; nor in the appreciative article on 'Le Rossignol' in the *Musical Times* for

June, 1914, in which there is not a hint that Mr. Calvocoressi looks upon Stravinsky as a Russian who has somehow ceased to be 'Russian.'

Perhaps Mr. Toye will be kind enough to develop his thesis for us. Is it that the leopard after all can change his spots?

A TEACHERS' LIBRARY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—At the head of the first article in the February issue of the *Musical Times* you permit yourself the following reflection: 'For our part we think that on the whole critics deal very sympathetically with British music, and they are as glad as are the public and the publishers when the man arrives.'

The latter clause of this sentence contains the germ of all the national musical sins committed against the British composer for generations. 'When the man arrives,' 'when the man arrives,' 'when the man arrives,' 'when the man arrives.' Put the accent on every word in turn, just as you please—it means the same; only each variation brings some relief that prevalent attitude of waiting for a finished thing.

While the leading educational authorities—such, for instance, as the Associated Board of the Royal Academy and Royal College of Music, continue to select foreign music for their examinations, it is obvious that British composers will have a vast channel for their activities cut off. The educational branches of music naturally absorb the higher types of musical composition, and the instruction in taste that a child receives from, say, the Associated Board in the selection of his music becomes a permanent thing in after life. Foreign publishers also take shrewd care to follow up every commercial advantage of their happy position—the position in trade given to them by the Associated Board, &c. Those advantages are considerable in many ways undreamt of by the Associated Board, but they are of such importance that publishers are debarred from giving opportunities to British composers, which they otherwise would do, if the market had anything like a British atmosphere about it.

The conclusion is this—if you gag the composers of Britain, you cannot expect them to sing to you, much less sing masterpieces to you.

When the War burst upon us, countless teachers begged and prayed their friends to tell them of any good British pianoforte music that they knew, and to-day teachers generally are eager to find every possible example of it. Before the War teachers were following tradition and foreign publishers were busy. But markets change, seeds take root, and lessons are learned in many unexpected ways. Among the difficulties of pianoforte teachers must be added that of 'finding' good music, and I am of opinion that a central room in London where they could see every available instance of pianoforte composition by British composers would be a boon. It would have to be managed in such a way that all publishers would be eager to send specimens of their publications.—Yours, &c.

ERNEST AUSTIN.

February 8, 1915.

OBITUARY DATA OF MEMBERS OF THE HILL FAMILY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I wonder if amongst the readers of your journal there is anyone who can give me the following information, viz., the exact dates of the deaths of the three unmentioned members of my family:

- (1) *Henry Hill*, a musician, who, with Teobaldo Monzani, carried on a music publishing business under their joint names during the early part of the last century.
- (2) *Henry Hill*, son of the above, also a musician, who continued to carry on the business founded by his father.
- (3) *Frederick Hill*, a well-known flute player, and a brother of the last-named Henry Hill.

Henry Hill, jun., died in 1841 and Frederick in 1852, but I should like to know in what month.

I should be greatly obliged if you would insert the above query in your journal. Thanking you in anticipation.—Believe me, Yours faithfully,

ARTHUR F. HILL.

GOLDMARK'S 'THE QUEEN OF SHEBA.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In your obituary notice of Carl Goldmark, in the February issue of the *Musical Times*, you state, with reference to his opera 'Die Königin von Saba,' that 'being based upon a Biblical story, it has not yet been staged in England.'

May I remind you that an English version of this opera, under the title of 'The Queen of Sheba,' was produced in this country by the Carl Rosa Opera Company at the Theatre Royal, Manchester, on April 12, 1910, with the following cast: King Solomon, Charles Victor; Assad, Walter Wheatley; High Priest, Alexander Richard; Baal-Hannan, Hebdon Foster; Salamith, Beatrice Miranda; Astarothe, Annie Van Dyck; the Queen of Sheba, Doris Woodall?

It was also given at the Kennington Theatre, London, by the same Company on August 29 of that year, the only alteration of the cast being the substitution of Mr. George M. Reid for Mr. Hebdon Foster as 'Baal-Hannan.'

—Yours very sincerely,

EDWIN G. CLARK.

Higher Broughton, Manchester.

[We thank our correspondent for drawing attention to our misstatement. Both performances were duly recorded in the *Musical Times*, 1910.—ED., M.T.]

Obituary.

We regret to record the following deaths:

C. BONNELL, at Oxford, on February 14. A very remarkable singer of the old Cathedral school, he was born at Lichfield in 1845, and was for seven years a chorister in that Cathedral, and for two years a deputy vicar-choral until his appointment to Christ Church, Oxford, by Dr. Corfe, in December, 1865. At the close of 1915 he would have celebrated the jubilee of his association with the Cathedral Choir. He served under three Deans (Dean Liddell, Dean Paget, and Dean Strong), and four organists (Dr. Corfe, Dr. Harford Lloyd, Dr. Basil Harwood, and the present organist, Mr. H. G. Ley) at Christ Church. A man of retiring disposition, with a strong sense of duty, he was deeply respected by all who came in contact with him, and his interpretations of the solos of Handel, Boyce, Greene, Purcell, and S. S. Wesley can never be forgotten by those who heard him. It is interesting to note that his connection with Cathedral music, as a chorister and deputy vicar-choral at Lichfield, and a lay-clerk at Christ Church, covers a period of fifty-nine years.

MISS FANNY CROSBY (Mrs. F. Van Alstyne), at Bridgeport, Conn. (U.S. America), on February 12, aged ninety-two. Born at New York on March 24, 1823, she lost her sight when only six weeks old and remained blind for life. In 1858 she married Alexander Van Alstyne, a famous blind musician. As early as 1831 she published her first poem, and in 1864 was issued her first hymn, 'We are going, we are going.' Between the years 1853 and 1858 she wrote twenty songs, which were set to music by Dr. George F. Root, the well-known composer of 'Tramp, tramp, tramp, the boys are marching.' Between 1853 and 1903 Miss Crosby wrote over 5,000 songs and hymns, of which 'Safe in the arms of Jesus,' 'Onward, upward, Christian soldier,' and 'When the dewy light was fading,' are well-known.

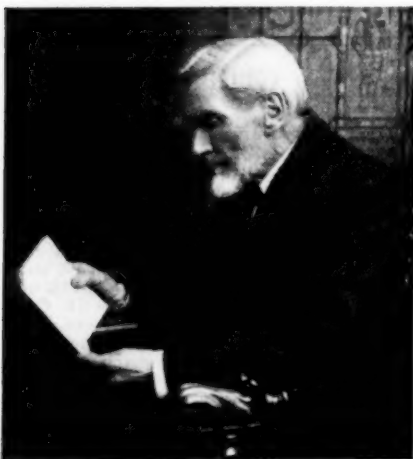
FREDERICK J. BURKE, a prominent figure in the musical life of Wexford for thirty-two years, on February 2, after a brief illness. He was a pupil of Dr. Grattan Flood, and conductor of several musical Societies. His last public appearance was as conductor of the Wexford choir at the Co. Wexford Festival of June, 1914.

ERNST SCHIEVER, in Hanover, aged seventy-one. A pupil of Joachim, with whom he was associated as second violin in the Joachim Quartet, and permanent leader of the Richter Orchestra, he resided in Liverpool for thirty years, where the concerts of the Schiever Quartet did much to encourage a taste for classical chamber music.

EMILE WALDTEUFEL, at Paris, recently. Although this popular composer of dance music was born at Strasburg (December 9, 1837), he was a Parisian practically all through his artistic life. He was a pupil of the Paris Conservatoire, and composed many hundreds of waltzes and other light pieces.

GEORGE BRADY, bandmaster of the famous Cork Barrack Street Band, on February 6. He was an all-round musician, and his band obtained first prize at the Dublin Exhibition of 1882 and at the Cork Exhibition of 1883.

JAMES WILLIAM ELLIOTT, organist and composer, on February 5, at 18, Alma Square, London. He was born at Warwick, on February 13, 1833, and was a chorister in Leamington Parish Church, 1846-48. He studied under G. A. Macfarren, and held the following organist appointments: Leamington Chapel, 1847-52; private organist to the Earl of Wilton, Heaton Hall, 1859-60; Parish Church, Banbury, 1860-62; St. Mary, Boltons, London, 1862-64; All Saints', St. John's Wood, 1864-74; and from 1874-1909 he was organist and choirmaster at St. Mark's, Hamilton Terrace, London. He composed two operettas: 'Romance and Reality,' produced at Charing Cross Theatre, with F. MacCabe in the principal part;



and 'Dan's Delight,' German Reed, Easter, 1893. Other works are: 'National Nursery Rhymes' (Novello, 1870), a collection that has become a classic in juvenile musical literature (it has had a great vogue, and is still in popular demand); 'The Harmonium Treasury,' two vols. (arrangements); Six original pieces for harmonium; 'The Choral Service Book,' 1892; 'Hymn tunes, with varied harmonies' (Phillips & Page), 1895; Anthems, services, part-songs; song, 'Hybrias, the Cretan' (the words of which are a translation from the Greek by Thomas Campbell), generally considered one of the finest bass songs ever written. (Most of the foregoing details are taken from 'British Musical Biography,' by James D. Brown and Stephen S. Stratton.) His best-known hymn tunes are: 'Day of Rest,' 'Church Triumphant,' 'Cross and Crown,' 'Eucharistica.'

BERNHARD STAVENHAGEN, pianist and conductor, at Geneva, in January, 1915. He was born November 24, 1862, at Greiz (Reuss). For some years he was a pupil of Liszt, to whom he was greatly attached. He came with Liszt to England in 1886, when he and the great pianist were the guests of the late Mr. Henry Littleton at Sydenham. Until 1885 he lived chiefly at Berlin, and then he settled at Weimar, where in 1890 he became Court pianist to the Grand Duke, and in 1895 Capellmeister. In 1901 he was elected director of the Munich Royal Academy of Music. This post he resigned in 1904, and returned to Weimar. In 1890 Stavenhagen married the singer, Agnes Denis.

ERNST VON LENGVEL VON BAGOTA, whose death we recorded briefly in our February issue. He died recently (the exact date has, so far as we know, not transpired) of consumption in a Berlin hospital. He was born at Vienna on August 28, 1893. He showed singular precocity at the pianoforte, publicly playing at Budapest at the age of five. He first played in London on November 4, 1907, at a London Symphony Concert.

CHEVALIER ERNEST DE MUNCK, once a well-known violoncellist, born at Brussels in 1840. For some time he was Professor at the Guildhall School of Music, and the Royal Academy of Music. He married Carlotta Patti, the sister of Madame Patti.

CHARLES KARLYLE, in his sixty-third year. Formerly an operatic singer, he settled in London as a teacher of singing, and was for many years known and respected as one of the ablest of our musical critics.

FRANKLIN HAWORTH, in the seventieth year of his age. He was for forty-six years organist of St. Peter's R.C. Chapel, Seel Street, Liverpool.

ALFRED D'AMBROSIO, on December 29, 1914, at Nice. Born at Naples, June 13, 1871. Violinist and composer.

At the moment of going to press, we learn with much regret that Mr. P. SARPY, the general-manager and secretary of the Copyright Protection Society (Mechanical Rights), Ltd., died on February 18, suddenly.

THE LATE MR. F. W. RENAUT.

The Royal Academy of Music has suffered a severe loss in the death of its able Secretary, Mr. Frederick William Renaut, who passed away on February 1. He was born in 1850, and, though largely a self-educated man, had attained to a high level of varied general knowledge, which, united to a manner of great urbanity, was always at the service of his countless friends. From October, 1891, until a few weeks ago he was for the Academy the man at the helm,—steady, sagacious, untiring, and devoted, the friend of all and the enemy of none. If professors or students ever needed personal advice they instinctively turned to him and never failed to obtain it. The same methodical business capacity which made smooth the passage from the warren in Tenterden Street to the stately building at York Gate, a passage bristling with rocks—was gladly placed at the disposal of the students when inexperience threatened to bring their Musical Union to grief. Such men as he are the stage-managers of real life. The public and the Press see their work, yet never realise it: even those they have most benefited do not always appreciate their value till the aching void reveals the magnitude of the loss. There was a memorial service in Marylebone Church on Friday morning, February 5, largely attended. A portrait was given in our issue of September, 1911, p. 575.

ROYAL ACADEMY OF MUSIC.

Abundant evidence of the excellent educational work being done at this institution was forthcoming at the Students' Chamber Concert on February 18. The instrumental items included two movements from César Franck's Pianoconcerto quintet, Saint-Saëns's Introduction and Rondo Capriccioso for violin, a movement from Rachmaninov's Elegiac Trio, and the Scherzo from a Pianoconcerto quartet by A. C. Mackenzie. Songs by Roger Quilter and Debussy completed the programme.

The 206th Students' Concert of the London College of Music took place in the Concert Hall of the College on February 8. The programme included compositions by Chopin, Haydn, Schumann, Beethoven, Wagner, Ambrose, Thomas, Benedict, Goring Thomas, Elgar, and Cowen.

Mr. Thomas Dunhill announces a series of three Chamber Concerts, to be held at the Steinway Hall on the evenings of March 2, 9, 16. The programmes should tempt good audiences. The second concert is to be devoted entirely to the works of the members of the Society of Women Musicians.

'BRITANNIA, THE PRIDE OF THE OCEAN': ORIGIN OF THE SONG AND TUNE.

By W. H. GRATTAN FLOOD.

Surely at the present juncture the activity of the British Navy in keeping the seas clear must accentuate the proud title for England of 'Britannia, the pride of the ocean'. It is a matter for genuine satisfaction that in the sad welter of the fiercest fighting in the history of the world the ships of Britannia should continue to keep open the sea routes and thus enable the business of Great Britain and Ireland to go on as usual. This supremacy of the sea suggests an inquiry into the origin of the song and tune of 'Britannia, the pride of the ocean,' also known under the title of 'The red, white, and blue.'

As to the origin of 'Britannia, the pride of the ocean,' Mr. L. C. Elson, in his interesting book on 'The national music of America' (1900), devotes five pages to a discussion of this song under its Americanised title of 'Columbia, the gem of the ocean,' or 'The red, white, and blue'; but the net result of his investigation is that the tune is 'possibly an English one.'

Before proceeding to examine the American claim for the tune, it may be well to give the Irish account of its provenance. In the year 1842 a brilliant Irish journalist, Stephen Joseph Meany, wrote the words of the song 'Britannia, the pride of the ocean,' and he sent it to a friend in London who showed it to Thomas E. Williams, as a result of which Williams composed the tune now associated with the words. The composer (whose death took place in London in 1854) had previously been responsible for the still popular duet 'Larboard Watch,' and his name is associated with much ephemeral music of all sorts, including 'Lord Ullin's daughter,' 'Army and Navy,' 'Not a drum was heard,' 'Old England for ever shall weather the storm,' &c. Meany, the author of the words, subsequently became a Penian, and was sentenced to fifteen years' imprisonment, dying in 1890.

In the autumn of the year 1842 the song had quite a vogue, especially among the 'Tars,' and it is not surprising that it was soon heard in America. It was heard at Dublin by an elderly relative of mine—then a boy of twelve—in the winter of the same year, and he told me that he vividly remembered the unction with which the last line of the song was given, 'Three cheers for the red, white, and blue.'

The vogue of the song continued for thirty years; and, in fact, only disappeared in recent times.

The American claim was only made in 1876, and an individual called Thomas à Becket, in a long letter to Rear-Admiral Preble, explicitly stated that it was he who wrote and composed 'Columbia, the gem of the ocean.' From an examination of his letter, quoted in Preble's 'History of the flag,' it is evident that à Becket merely adapted the English tune to slightly different words—substituting 'Columbia' for 'Britannia.' It would appear that a singer named Shaw, who doubtless had got a copy of 'Britannia, the pride of the ocean,' called on à Becket in October, 1843, at Philadelphia, and asked him to set a song for his benefit at the Chestnut Avenue Theatre. Shaw produced a copy of the song, and à Becket tinkered Meany's words to suit American requirements, adding a third verse. This plagiarism was duly published as "'Columbia, the gem of the ocean,'" written, composed, and sung by David T. Shaw, and arranged by T. à Becket, Esq.'

The Rev. Elias Nason, in his well-known book 'Our National Song,' published in 1869, honestly admits that the American song 'Columbia, the gem of the ocean' was 'set to the English tune of "The red, white, and blue."' Rear-Admiral Preble properly points out that 'The red, white, and blue' could not be applied with any truth to the American flag, inasmuch as the making order of the colours is blue, red, and white, whereas the British flag is properly red, white, and blue. And even Mr. Elson sadly acknowledges that the 'gem of the ocean' is 'a very odd metaphor to apply to a continent over three thousand miles broad, and bounded by land on two of its sides,' whereas it is evident that it is a very apt appellation to bestow upon an island kingdom such as Great Britain.'

From all this it is evident that the American song and tune of 'Columbia, the gem of the ocean' are merely a slightly varied version of 'Britannia, the pride of the ocean.' In this connection it is of interest to note that as far back as 1794 Robert Treat Paine had transformed the words of 'Rule, Britannia' to an American song called 'Rise, Columbia'—a version which is strangely described by Mr. Elson as 'the earliest of the patriotic plagiarisms,' forgetful of the fact that in 1768 the famous 'Liberty Song' was adapted to the English tune 'Heart of Oak,' the chorus of which is as follows:

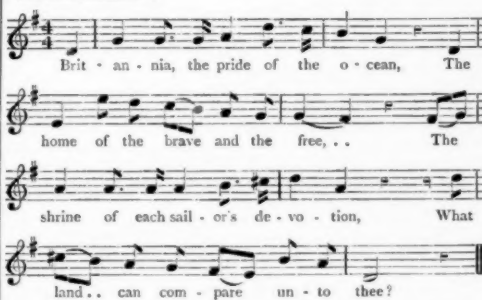
'In freedom we're born, and in freedom we'll live;

Our purses are ready;

Steady, friends, steady!

Not as slaves, but as freemen, our money we'll give.'

We may, then, safely conclude that the origin of the song goes back to 1842, when it was written by Stephen J. Meany and set to music by Thomas E. Williams. A year or two later it was transformed—but so transparently as scarcely to deceive—into 'Columbia, the gem of the ocean.' This latter version was confined to America, but the original continued popular for almost half-a-century. Here are the first eight bars of the old song, and it will readily be seen that the composer was influenced in no small degree by 'La Marseillaise':



THE ROYAL COLLEGE OF ORGANISTS: DIPLOMA DISTRIBUTION.

On January 23, Sir Alexander C. Mackenzie, President of the College, presented the diplomas to the recently elected Fellows and Associates. Sir Frederick Bridge, Dr. Alan Gray, Dr. Greenish, Dr. Horner, Dr. Eaglefield Hull, Dr. C. Harford Lloyd, Dr. Stanley Marchant, Dr. H. W. Richards, Dr. Shinn, Dr. Sinclair, Dr. Sweeting, Dr. H. A. Harding (hon. sec.), and Dr. Charles Maclean were among those present.

In the course of an interesting speech Sir Alexander remarked upon the evidence afforded by some of the papers that the candidates did not appear inwardly to hear what they wrote. Once the crutches, the figured basses, were withdrawn, what appalling revelations were sometimes made! The harmonies, even when not positively unmusical, became clumsy and unmeaning. An inner appreciation of modulation, even of the commonest sort, was very often absent. Counterpoint, fugue, and all else could therefore only be a purely mechanical process, with results, correct enough maybe, but certainly very dull. It needed no very sharp-eyed examiner to pick out, in an instant, by the unmusicality of the exercises, anyone who had been working under those conditions of mental deafness. He confessed to being quite unable to realise what it meant to lack the faculty of hearing music through the eye. He could as readily imagine a colour-blind painter, and he was sure that this faculty could be acquired to a great extent; and still more was he convinced that it was the one imperatively necessary qualification to musicianship—which, though assuredly not for want of preaching, was, if not entirely neglected, at least not yet sufficiently appreciated. Many times had he left an examination in a state of depression, and with the feeling that all the attempts to improve musical education were being made in vain unless this received universal attention. As to some recent 'frightful' examples of modern music, he would say

that to whatever country one might trace its original source, whatever the causes of its appearance might be—it really did not matter—it must be admitted that an evil genius had been at work, slowly and gradually befouling the æsthetic and moral principles of art for many years past with unchecked success. Of late a point had been reached when 'e'en the boldest held his nose.' What the climax might have been they were now, he hoped, saved from considering. Keeping to the art which more nearly concerned them, they had seen in most lands ballets, plays, and operas with subjects of broadest suggestion—when not actual filth—on the boards; and heard hideous sounds in the orchestra, which no explanation or compromise could bring within the borders of art. Could all this corrupt stuff be sanely considered as a desirable product of any known sort of education or culture? Could it be accepted, in any sense, as progress, except in the downward direction? Yet this fester had been allowed to spread itself, more or less, over every branch of art, and its effects had been varied and far-reaching. A few laggards, slower-minded, or less receptive, authors and musicians, who were happily a long, long way behind in that particular sort of invention, had occasionally ventured to make mild protests. Perhaps it needed a universal catastrophe to bring this about, but if one dangerous and insidious influence was to be exterminated by the War, then let it be that one first. Whatever country they might hail from, they would be bold men who would venture to revive it, or try to lead further on that muddy road. We must all take care to prevent that. There was just now much unnecessary, and confusing rather than enlightening, speculation in the air about the future of British music, and the new era it might be entering upon. They could not pretend to be soothsayers or seers, but they were certain that its atmosphere would at least be a clean one, and liberated from the unwholesome ideas which in other quarters had prevailed for much too long a time.

For the Fellowship 100 candidates were examined, of whom 17 passed. The Lafontaine Prize was awarded to Mr. Dupère. For the Associateship there were 168 candidates, and 35 passed. The Lafontaine Prize was awarded to Mr. Tatam, and the F. J. Sawyer Prize to Mr. Harwood.

Dr. Harding spoke of the paper-work and the organ-playing, and Dr. Shinn remarked on the Counterpoint answers, with special reference to the use of the major sixth in the minor scale. He disagreed with a book that had been read by candidates in which students were told that the major sixth can be used just as they use the minor sixth. Dr. Richards also spoke on the organ work, and remarked that very few candidates obtained pass marks for accompanying at sight.

Sir Frederick Bridge paid a warm tribute to the work of the late Mr. Richard Davidge Limpus, a tablet to whose memory had been recently placed in the hall of the College.

A vote of thanks to Sir Alexander Mackenzie was proposed by Dr. Harford Lloyd and seconded by Dr. Sinclair.

INTERNATIONAL MUSICAL SOCIETY.

The following communications have been sent to us for publication in our columns. It will be seen that both the Directory situated in France and England, and the English Section of the International Musical Society, wholly decline to admit the validity of the Notification issued by the Leipsic publishers to the effect that the Society is at an end. The Section of the United States of America has expressed itself with equal emphasis in the same direction. These three countries together furnish not far from half of the total number of members. Two-thirds of the members lie outside Germany altogether; and we are informed that even in Germany, Prof. Hugo Riemann, representing the Section Saxony-Thuringia, has declined to admit the dissolution of his Section. In the case of members in this country, subscriptions are suspended as from October 1, 1914, and until a valid *quid pro quo* in the way of publications can be offered; but such members are invited to retain their membership, if only as a protest against the extraordinary procedure adopted at Leipsic.

(Translation.)

LEIPSIC, September 30, 1914.

From Messrs. Breitkopf & Härtel to the German Members of the International Musical Society.

The undersigned business-headquarters of the International Musical Society, which has conducted the labours of this Society as a *mobile officium* to the end of the now expired year, resigns with the present date the administration entrusted to it; it will, that is to say, conscientiously conclude the duties arising out of the Society's existence so far, in regards the Society as now actually dissolved.

From the end of this business-year the Society's organisation is devoid of representation, either in Germany, its birthplace and habitat, or in any other country. Inasmuch as for the Society-offices, whose incumbents under Statute 3 are elected for a maximum of two years, new elections have not taken place at the proper time, there exists neither a Governing Body, consisting of the heads of Sections, nor a Directory (*Vorstand*) representing the Governing Body. The only President elected according to rule, Geheime Rath Dr. Hermann Kretzschmar of Berlin, has on patriotic grounds declined to avail himself of the election. The Treasurer, Geheime Rath Dr. Oscar von Hase, has already in the Paris General Meeting expressed his distinct wish to be relieved of his office; for the office of treasurer no new election has taken place.

Again, the house of Breitkopf & Härtel, whose third quinquennium of contract expires to-day, has, in opposition to the wish expressed at the Paris Governing Body meeting, that the house should continue under contract for at least one more year, declined to continue the publications (which by Statute 2 are one of the means of carrying out the Society's aims) in the guise of publications of the International Musical Society; though it has duly completed the publications, and will produce an index for the past year. The firm has already at the last Paris Congress intimated through its representative that it will make neither the Society as such nor its members individually responsible for the considerable working-losses incurred. It suffices to the firm to have worked to the best of its ability for fifteen years for abiding endeavours towards the organization of international management in musical science.

Now that in this domain also, contrary to the German people's patiently-proved desire for peace, the world-Kultur must give way to world-war, the representatives of our house join in the patriotic movement for withdrawal from an international fellowship which has become impossible. Gladly would we have seen the statutory outward forms for dissolving the Society carried out. As however the component parts of the Society have ceased to exist, and an international fellowship is in effect at an end, we hereby intimate to those members who for themselves or for their Sections or Local Branches declare expressly their retirement from the Society the full completion and confirmation of such retirement; and we intimate to the general body of members the dissolution of the International Musical Society.

We are convinced that important literary essays, which, owing to their general importance, have been taken into the columns of the International Musical Society, but have had their origin in the stimulus and energy of the National Sections, will still be courageously produced without a world-union. In the various German Kultur-places, where in spite of the world-war Art and Science still calmly flourish, may Music-Research joyfully persist, so that after the successful conduct of the present world-war the national motive-forces of Germany, already up till now the protagonist, may bring to maturity a further golden season of musical knowledge.

BREITKOPF UND HÄRTEL.
Geschäftsstelle der Internationalen Musikgesellschaft.

Resolution of the 'English Committee,' dated February 11, 1915 (No. 2).—(1.) The Committee have had brought to their notice a public Notification signed 'Breitkopf & Härtel, Geschäftsstelle der Internationalen Musikgesellschaft,' under date September 30, 1914, copy of which was received in this country on January 10, 1915. They have examined the various statements contained in it, and think it better in the interests of the Society at large to enter a reply to the statements.

(2.) Though addressed 'an die deutschen Mitglieder der Internationalen Musikgesellschaft,' the Notification purports to dispose of the destinies of the whole Society. On May 31, 1914, there were 328 German members in the Society, and 642 others; therefore the interests of these 970 (nearly two-thirds of the Society) are treated as *nil*.

(Continued on p. 165.)

A character of Love.

March 1, 1915

PART-SONG FOR FOUR VOICES.

Words by SAMUEL DANYELL (1562—1619).

Composed by H. M. HIGGS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto.

SOPRANO. Love is a sick - ness full of woes, All rem - e - dies re -

ALTO. Love is a sick - ness full of woes, All rem - e - dies re -

TENOR. Love is a sick - ness full of woes, All rem - e - dies re -

B.S. Love is a sick - ness full of woes, All rem - e - dies re -

PIANO. (For practice only.) *Allegretto.* $\text{♩} = 66.$

dim.

- - fu - sing; A plant that with most cut - ting grows, Most bar - ren with best

dim.

- - fu - sing; A plant that with most cut - ting grows, Most bar - ren with best

dim.

- - fu - sing; A plant that with most cut - ting grows, Most bar - ren with best

dim.

- - fu - sing; A plant that with most cut - ting grows, Most bar - ren with best

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Meno mosso, dim.

u - sing. Why so? . . . If we en - joy it, soon it dies; If

u - sing. Why so? . . . If we en - joy it, soon it dies; If

u - sing. Why so? . . . If we en - joy it, soon it dies; If

u - sing. Why so? . . . If we en - joy it, soon it dies; If

Meno mosso.

not en - joy'd, it sigh - ing cries, Hey ho, . . . hey ho, . . . hey

not en - joy'd, it sigh - ing cries, Hey ho, . . . hey ho, . . .

not en - joy'd, it sigh - ing cries, Hey ho, . . . hey ho, . . .

not en - joy'd, it sigh - ing cries, Hey ho, . . . hey ho, . . .

Tempo lmo.

ho, . . . hey ho! . . . If not en - joy'd, it sigh - ing cries, Hey

hey ho, . . . hey ho! . . . If not en - joy'd, it . . . sigh - ing cries, Hey

hey ho, . . . hey ho! . . . If not en - joy'd, it sigh - ing cries, Hey

ho, . . . hey ho! . . . If not en - joy'd, it sigh - ing cries, Hey

cres. Allargando.

cres. Allargando.

cres. Allargando.

cres. Allargando.

(2)

A CHARACTER OF LOVE.

f e marcato.

ho, hey ho! Love is a tor - ment of the mind, A

rit. *f e marcato.*

ho, hey ho! Love is a tor - ment of the mind, A

rit. *f e marcato.*

ho, . . hey . . ho! Love is a tor - ment of the mind, A

f e marcato.

ho, hey ho! Love is a tor - ment of the mind, A

f *rit.* *f e marcato.*

tem - pest ev - er - last - ing; A heav'n has made it . . of . . a . . kind, Not

tem - pest ev - er - last - ing; A heav'n has made it of . . a . . kind, Not

tem - pest ev - er - last - ing; A heav'n has made it . . of a kind, Not

tem - pest ev - er - last - ing; A heav'n has made it of a kind, Not

well - nor full, nor fast - ing. Why so? If

well - nor full, nor fast - ing. Why so? If

well - nor full, nor fast - ing. Why so? If

well - nor full, nor fast - ing. Why so? If

f *mf*

dim.
we en - joy it, . . soon it . . dies, If not en - joy'd, it sigh - ing cries, Hey

dim.
we en - joy it, soon it dies, If not en - joy'd, it sigh - ing cries,

dim.
we en - joy it, soon it . . dies, If . . not en - joy'd, it sigh - ing cries,

dim.
we en - joy it, soon it dies, If not en - joy'd, it sigh - ing cries, Hey

Meno mosso.
dim.

Tempo lmo.
ho, . . hey ho, . . hey ho, . . hey ho! . . If . .
Hey ho, . . . hey ho, . . . hey ho, . . . hey ho! If
Hey ho, . . . hey ho, . . . hey ho, . . . hey ho! If
ho, hey ho, hey ho, hey ho! If

Tempo lmo.

cres. *Allargando.* *rit.*
not en - joy'd, it sigh - ing cries, Hey ho, hey ho!

cres. *rit.*
not en - joy'd, it . . sigh - ing cries, Hey ho, hey ho!

cres. *rit.*
not en - joy'd, it sigh - ing cries, Hey ho, . . hey . . ho!

cres. *rit.*
not en - joy'd, it sigh - ing cries, Hey ho, hey ho!

cres. *Allargando.* *rit.*
not en - joy'd, it sigh - ing cries, Hey ho, hey ho!

(Continued from p. 160.)

(3) The Committee feel that they would not be doing their duty if they did not entirely challenge the status of the issuers of this document. The firm in question, however, has no real status in the Society beyond being the contractors for issuing the publications, and even that contract is not recognized in the Statutes. The 'Geschäftsstelle' is merely their office for carrying out the said contract, and the 'Verwaltung' quoted does not extend beyond the operations of the said contract.

(4) It is evident on the face of it, that a firm so situated have no power to notify to the general body (*Allgemeinheit*) of members the extinction (*Erlöschen*) or dissolution (*Zusammenbruch*) of the Society. Nor again to decide whether this or that part of the Society's organization has disappeared. Nevertheless, as the Notification brings forward technical arguments on these various heads, it seems better, as above said, to meet them with answers equally detailed.

(a) *The Directory (Präsidiums-Vorstand).*—The Notification states that Geheimrath Dr. Hermann Kretzschmar was the sole person elected President according to rule, and that he had on patriotic grounds declined the appointment, and proceeds to deduce from that fact and from the application of the two-year limit of Statute 3 to the other cases, that no *Vorstand* any longer exists, and that the Society is destitute of central officers. The report of the delegate from this country to the Paris Congress puts the matter in question on a very different footing. So far from the appointment above-mentioned being the only one made according to rule, the transaction was in fact abnormal. In 1908, 1910 and 1912 the elections for the three offices of the *Vorstand* were conducted in conformity with the principle and date-indication of Bye-law 1 towards the end of September, and by obtaining the written vote of each President of a National Section, who in this case cannot vote by proxy (see Bye-law 7). Contrary to these precedents, the Treasurer of the Society, at a Governing Body meeting on June 3, 1914, four months before the due date, without the knowledge of his two colleagues on the *Vorstand*, without any previous notice to the members of the Governing Body many of whom were present there by proxy only, and without the transaction being on any Agenda, introduced the question of this appointment for immediate decision. Whether it was regularly or irregularly conducted, however, the appointment or nomination was not to take effect until October 1, 1914, and according to the evidence before this Committee, Prof. Kretzschmar seceded from the Society five or six weeks before that date; consequently it is evident that the whole transaction lapsed. The existing President and his two colleagues found themselves then in the position of awaiting the usual September elections. But the War, which involved so many countries, made these impossible. And as *leges silent inter arma*, the *Vorstand* officers remained in occupation of their respective offices. By the present notification Geheimrath Dr. Oscar von Hase has seceded from the Society. There remain Dr. Ecorcheville, of Paris, and Dr. Maclean, of London; the 'English Committee' recognize these as the President and Secretary of the Society until such time as an election is possible, and look to them to do their duty in maintaining the constitution of the Society meanwhile.

(b) *The Governing Body (Präsidium) and the National Sections.*—The Notification states that the Society has ceased to have any representation by Sections, whether within Germany or outside of it; using again the argument of the two-year limit. According to information received by this Committee, that is not completely true even within Germany itself. Outside Germany it is palpably untrue. Here are four examples. The Section of Belgium put itself in order by specific election of officers in November, 1912, and apart from the War had at the date of the Leipzig Notification still a month to run according to the two-year clause. The United States Section acted similarly on January 1, 1913, and so had three months to run; and has probably complied with the rule in detail on January 1, 1915; the Section of Northern France (Paris) on January 29, 1914, with fifteen months to run, and the Section of Great Britain and Ireland on March 19, 1914, with eighteen months to run. It is true that, while complying with the two-year clause, many Sections have failed to

comply with the precise date (September 30) specified by Bye-law 1. But Bye-laws have not the force of law, and, owing to the variation of local circumstances and the self-governing powers specially given by Statute 3, the September 30 date of Bye-law 1 has in the case of Sections been as often neglected as followed. The Sections are the backbone of the International organization, and it is not likely that any Sectional *Vorstand* will allow itself to be dispossessed on the ground of a trifle such as that, especially in the present crisis. This Committee will certainly not do so.

(c) *The Publications.*—The Notification states that, as the contract with Messrs. Breitkopf & Härtel is over, the publications of the Society have ceased. This Committee have no desire to say anything discourteous, but must point out that there are other means of publication, which could if necessary be employed.

(d) *The whole Society.*—The Notification states that the firm would gladly have carried out all the forms necessary for the dissolution of the Society, but as all its component parts have ceased to exist they cannot do so, and can only hereby declare the Society to be at an end. As above said, the firm have no power to make any such pronouncement; the component parts do continue to exist, and an apology like the one given cannot set aside the imperative conditions of Statute 11, a Statute evidently designed to meet large and crucial occasions like the present.

(5) The English Committee have regarded it as their bounden duty to employ the information at their disposal in defence of the Society and its constituent parts, and therefore to record these remarks; they desire however simultaneously to express their high appreciation of the signal and beneficial activities in the interests of the Society which have been shown in the past by Messrs. Breitkopf & Härtel.

ROYAL PHILHARMONIC SOCIETY.

QUEEN'S HALL.

This national institution pursues its course with fine optimism, and is rewarded with much greater success than was anticipated. On January 26 Mr. Beecham conducted. Probably to many of the audience the most absorbing piece was Delius's Tone-poem 'Paris.' Although it is difficult to realise where the Paris we know comes in, there can be no question as to the abstract beauty of the music. Borodin's Symphony in B minor, Ethel Smyth's Overture to 'The Wreckers,' and Liszt's second Pianoforte concerto in A, played by M. Sapellnikov with great brilliancy, were the other items.

On February 11 Mr. William Wallace's somewhat austere Symphonic poem 'Wallace' (a tribute to his famous namesake) opened the concert. Debussy's Nocturne, (Nuages, Fêtes, Sirènes) were features. The female-voice parts of the third one were sung by a small choir not very perfectly. Madame Edvina sang Charpentier's 'Depuis le jour,' from 'Louise.' Miss Isolde Menges (who by the way is not a German) played very impressively Bach's second Violin concerto in E minor. But to many who stayed the concert out the electrifying interpretation of the 'Symphonie Fantastique' (Berlioz) will be a permanent memory. Mr. Beecham, who conducted, surpassed himself in this number.

ROYAL COLLEGE OF MUSIC.

On February 12 a concert of chamber music was given by the students. The programme included the Brahms Quartet in G minor, Op. 25, and Dvorák's Quartet in E flat, Op. 51.

At the concert given on February 16 the students boldly attacked Verdi's 'Requiem.' The choir was not well balanced, nevertheless the work was fairly well presented. Mr. A. L. Benjamin was the soloist in a performance of Franck's Symphonic Variations. Sir Charles Stanford conducted.

THE ROYAL INSTITUTION.

LECTURE TO UNTRAINED LISTENERS.

Dr. H. Walford Davies dealt daringly with this subject on February 6, before a good audience. His appeal was a psychological one, and not dependent upon conventional technical analysis. If all his hearers did not follow his rapid unfolding, they obviously enjoyed the apt illustrations he played on the pianoforte. We are glad to give our readers nearly a verbatim report.

I.—PRELIMINARIES.

There are many delightfully receptive listeners to music who say: 'I love it, but I do not understand it.' One may venture to doubt their own verdict. Can a thing that is quite uncomprehended be a thing loved? Probably behind the untrained listeners' love of music there must always be at least a partial comprehension of it, though unknown or unclear to themselves. Bergson, that master of homely simile, has somewhere compared the failure of the mind quite to grasp a subject with the failure of a piece of string quite to contain a parcel; and he suggests that often it is but a small addition, a little reach forward of the mind in the one case, or a fragment more string in the other, which is needed to bring the whole capacity into efficient use. Many lovers of music may find that only a slight receptive effort is needed, to give them complete grasp of the joys of listening; others, who now frankly run away from music taken by itself, would possibly love it if they understood enough to make it worth the pains of sitting out a concert or of taking off their coat to a pianola. To such listeners this lecture is addressed.

It may be helpful to approach the subject at a tangent. There must be many people ready to admit that they do not comprehend or adequately appreciate artistic wall-papers. It is possible to grow quite old, and still to like nursery wall-papers best, because of the pictures on them. Is this a sign of weakness? One can imagine the expert designer's reply that it is certainly a little childish to crave for Noah's Arks or Nursery Rhymes or Bad Books of Beasts on one's walls when designs of exquisite curves, subtle colouring, and delicate linear rhythm are available. But the blunt retort of the ignoramus is, that the one means something to him, however trifling, the other means practically nothing.

Now the ordinary listener to music who likes a song with a picture or a story suggested in the words, but who sees nothing enjoyable in the mere curve of a melody, is surely like the man or child who can enjoy the nursery wall-paper, but can see nothing in the most graceful pattern or the most convincing designs. Clearly their case is the same.

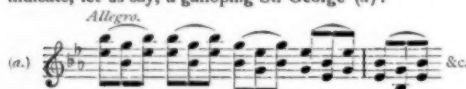
An attempt may here be made to supply a musical counterpart to the two kinds of wall paper (a):



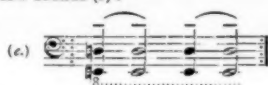
to be repeated as the pattern of a paper is repeated. To this one may add a dado (b), and possibly a frieze (c):



Played with softness and uniform sameness the whole might form a harmless background to all sounds of conversation and the like in any 'E flat major' room. For a nursery wall-paper, the same figure might be used to indicate, let us say, a galloping St. George (d):



In the dado might reside an old dragon depicted in dissonant low sounds (e):



at whom St. George thrusts a spear (f):



From these trifling examples it is possible to get a glimpse of two matters of high importance to a listener:

(1.) Music moves. It is movement, and only movement, and that in a unique sense. It moves in time. The mind, and even the eye, may rest at leisure upon whatever object it chooses; but the ear must hear what there is to hear, moment by moment, and connect by memory the sounds of the present with the sound of the past moment, and by anticipation connect both with sounds that may come. This gives urgency to the listener's task. It also makes it impossible to make a real wall-paper in music, for it gives the interest of life itself to any musical inspiration. Anything or nothing may happen, and that in itself is always interesting. Music is nothing more nor less than a record in sound of varied and ordered energies.

(2.) Music, though differing in its nature, is one with wall-papers and with all other arts in its aim. It and they exist for joy or pastime. It is possible to see at once that the wall-papers and the music are gratuitous—not necessities. They are there for choice, consequently for joy of some sort, at least for someone's joy, for no one chooses that which is grievous. Now, all that we do or contemplate for love is necessarily a record of human taste. Art is foremost among the gratuities of life. To take a homely example: we have to use a curtain-pole; that is a necessity. We choose to round it off with an ornate scroll; that is a gratuity. As must record taste,—good or bad taste. We may see how this works further: the curve of a lovely tree-branch appeals to a man's taste. By nature he is pleased. He dwells upon the pleasure, and then again for pleasure he begins to reproduce it, let us say, in some decorative tapestry. This constructive pleasure of his is called Art. It is here that a most important distinction must be made. Superficially, it would seem that in nature there is *natural* joy, and in art there is an attempt to *imitate* or reproduce that which was joyous. It is true that the joys of art are usually two-fold. But it should not be inferred that imitation is an essential part of the artistic bargain. It is constantly incidental to it, and there is of course a persistent tendency to repeat a joy. 'That was good, let's have it again,' says a human instinct which will not be satisfied till it has found something better to take the place of the first joy. The most serviceable form of imitation or reproduction in art is one which has an added joy all its own, and may be called translation or transference of the joys experienced in one way into another medium or surrounding, when the enjoyment seems reinforced from both points of view. If the trifling wall-paper illustrations just given be recollected, it will be found that whatever slight pleasure they gave is traceable to two distinct interests: one a purely musical one—in which energy and grace, or energy and climate expressed in tone, interest the hearer momentarily; the other due entirely to the fact that another kind of pleasure is recalled and revived and translated, and thus at the very moment that a new pleasure comes in sight the known pleasure is actively recollected. A new version of it is adding its quota of piquancy and interest. This is the unique double-enjoyment of music-drama in the rare moments when the different impressions are not quarrelling with each other for possession of our attention. It is most clear that however constantly the imitations or translations of one experienced pleasure into terms of another may appear and may please us, there is a primary fundamental joy and cause of joy behind all our artistic doings which is more important to us, and the pleasure we find in receiving our joys in double harness is an added pleasure,—almost always, as we may see later, a

helpful and politic one, but truly not an integral part of the bargain. We shall do well to keep our receptive faculties open to these two distinct joys that certainly await us in music—the fundamental, which is behind it all, and the incidental, which is frequently present by reason of its entrancing power of suggesting in terms of sound our varied other delights in actual life. It may be said that music gives illumination in two ways. It is at once a window that admits light and a mirror that reflects it.

II.—THE ENERGY OF ART.

Keeping these two factors distinct, more light may be shed on the ideal listener's rôle if the subject be examined yet a little deeper. We are often vaguely aware of surpassing relations and analogies, profounder than we can probe, in things apparently unlike. We find like happiness (like both in degree and kind) in such different things as a sunset, a slow movement, a smile, and the sound of the human voice.

I have heard a friend say: 'These violas remind me of so-and-so's company'; and the smile made good sense to those who saw the flowers and knew the lady referred to. Now where our understanding in one region is clouded or incomplete, it is wise to cultivate these analogies in a known region, even though we have rather to grope for them at first.

[Several examples of musical analogies were here given.]

When once the imagination responds to the call of music there is no end to the added pleasures—which may be called the pleasures of artistic transference or translation. But the very width and variety of the analogies suggest the thought that perhaps behind the things we love there is some happy innate element held in common by them all, which could explain not only our joy in the music but in the thing recalled by the music. Now it would instantaneously throw a flood of light upon all our pleasures if it could be proved that they are really traceable to one great principle, to some momentous interest that lies behind the music, the scene, the friend we admire. It is suggested that we should at least take it as a working hypothesis that this is so, and that the bare name for the great factor common to all that we do or contemplate for choice is vital energy; and that a fuller name is enthusiasm, which may be described as energy with love behind it, or in other words *creative energy*. This is distinct from mechanical energy, which concerns artisans rather than artists, in which there is no freedom and therefore neither art nor interest. Let it be noted that the listener or spectator, though fulfilling a less arduous part, is none the less involved by sympathy in the creative energy which he only contemplates. A ready confirmation of the hypothesis is to be found in what is called the springing curve in the designer's art. A semicircle is not only uninteresting, but is wrong, being referable to a mechanical circle that ends in itself, whereas a free or springing curve is right.

Similarly in music, such a melodic curve as the following [A five-finger exercise] is deadening to a degree, whereas all the loveliest and most notable melodies show a springing curve.

[Examples from: Mendelssohn, Brahms, and Chopin, were played.]

For a further example in nature, do we not experience great delight in the little free-will kick or jump of lambs in the fields? This is almost unique among the manifestations of vital energy plus freedom which delight us in the spring. It is unaccountable, humorous, irresistible.

[Further examples were given.]

Examples other than musical must not be multiplied here, but our human interest, our positive increase of joy in presence of every demonstration of a vital energy that is free and loves to be free, seems to be so boundless and so constant as to give support to the hypothesis that it is at the back of all joys, certainly of all that provoke artistic activity.

If this be so, music is in an enviable position, being nothing but energy, the very type in sound of our vital experiences and relationships, since it is an incorruptible record of vitality from first to last freely chosen. In its two-fold significance, in both its innate and associated meanings, it deals in infinite variety with the free-will energies that form man's perennial source of interest.

III.—MUSICAL MEANINGS.

It is very interesting to notice how inextricably bound with each other the associated and innate meanings of a piece of

music may become. In a slow march, for example, the innate significance is simply one of restrained concerted movement. By association the movement becomes the tread of feet, and nearly always that of a funeral or other solemn procession.

Associated meanings have limitations, are inconstant, and some day end. Innate meanings are limitless, constant, and unending. Associated meanings are necessarily dependent upon personal surroundings and personal history. They must vary with each company of listeners. Everyone knows how associated memories may hamper or glorify any well-known tune, and the thing recalled often immeasurably outweighs the tune that recalled it. Associated meanings are narrow, and it would be unfruitful to devote study here to that which is determined by every listener variously and for him- or herself. But innate meanings are great, and are important to us all. It is helpful to every one alike to devote attention to them. Any addition to our receptive power as to these will greatly increase our scope not only musically but vitally and for good. Now that which we call classical is that which has expressed something common to all in a convincing way. Music's innate meanings cannot better be discerned than in the simple classics, such as some Mozart movements, which are simple, complete, unencumbered by any association either of words or programme.

A word must here be said as to the triple compact between composer, performer, and listener. Undoubtedly these three persons are ideally one. It is well recognized that Shakespeare and his reader are as one and the same person. Everyone sympathises with the boy who said 'I could have easily written Shakespeare if I had known how.' And the best composer in like manner seems to say to us not 'listen to me' but 'listen with me to this lovely strain.' The very large ego of the long-maned lion at the pianoforte is as foreign to the spirit of music as the false audience he encourages. Similarly the listener must cultivate a state of selflessness and impersonal alertness. The composer's task of getting one particular sum of human energies right is the listener's task too; and the tense silence or the burst of applause which sometimes follows the performance of a classic confirms this, and says in effect: 'It has come right, the answer to the sum is found.' Audiences can probably have little notion what a measureless contribution they make to the success of music, and to the encouragement in the musicians of all that is most capable of giving them joy, by their will to listen with alert and intelligent expectancy—to listen as it were dynamically, as themselves partners in the transaction, which of course they are.

IV.—RECEPTION AND RESPONSE.

Now for purposes of our analysis the act of listening may be divided into: (1) Reception, (2) Response.

The first impact of reception is obviously physical. The sound should be physically welcome,—pleasurable, but not too pleasurable. If the actual experience of sound is painful, there is distraction, or a barrier is erected. If on the other hand the actual sound is engrossingly pleasing, there is equally a barrier, and the means will supplant the end. A listener possesses the faculty of adapting his ear to hear so much as is congenial in the sounds around him, and this faculty works both ways. If the sound is weak in its appeal, the listener will do well to give it the fullest possible significance. He will go out to meet it and make much of it. If the onslaught of sound is aggressive and clamorous he will cultivate the power of refusing all that he does not want, and steel himself against it. Disparity between the receptive power and the thing offered is obviously the frequent cause of failure in music, and the sympathetic adaptability of the ear does much to remove it. The real business of the ear, the moment it has received and as it were filtered the sound, is to pass it on to the inward being that responds. Music ought to move the heart, said Bach; also it should obviously receive a certain mental sanction, if we are to be thoroughly appreciative and enter fully into it. We must be involved ear, heart, and mind before we can be said to respond. And then we respond with the Imagination.

To that which interests us and to that alone our being responds. Interest will only be awakened when we can see some significance in the object of interest. Seeing none, our interest and therefore our response is purely a theoretic affair. Hence we must at all times and at all costs attach significance to the sounds we hear. If innate significance should fail, or

not be clear, let associated significance be sought and given to every note, and the reward will be unailing.

[Here the lecturer began illustrations, first of notes, then of phrases largely taken from Mozart, which cannot be reproduced.]

Strike any note on the pianoforte; by comparison, let us say, with a knock on wood, it is pleasing to our ear. We pass it on gratefully 'to the being that responds,' which would probably reply under present circumstances, that while it appreciated euphony as typical of a state of peace, there was not very much in the gift and it would await further events. But if there are no further events, there is still imaginative value, even in a single note. Let there be silence; then let this single orderly sound emerge and die into silence, and in every hearer the maximum appreciation is possible. There is no better starting point for music than silence, and no better earnest of the skill to find its deepest meaning than an adequate valuation of a single note. Now, five things may happen after this note has sounded: (a) It may be repeated; (b) move upwards by leap; (c) move downwards by leap; (d) move upwards by step; (e) move downwards by step. If it is repeated we shall have the elements of a rhythm; if the rhythm be rapid there will be more vigour in its effect than if it be slow. Vigour may also be increased or lessened according to the loudness or softness with which it is sounded. So vitality may be depicted in two different ways simultaneously, and may be varied in such a way as to balance the addition of rapidity by a subtraction of tone. And all this may go on with the added significance of rise and fall in the four other possibilities of procedure named above.

In the Sonata by Mozart (in B flat), here used to illustrate, we strike the first note. It is not repeated, but falls by leap. Now without going into technicalities, let it be noticed that a fall has an effect upon the listener quite different from a rise. The one may be identified with graceful yielding, or resignation, the other with aspiration, or ardour. This is no arbitrary meaning attached to it by musicians or by long usage, but obviously an innate meaning that can be traced in every natural sound.

A movement by step has the effect of a journey from point to point. A movement by leap leaves us as a rule in possession of the first point, and simply correlates two or more points in one scheme. It may sometimes happen that a step can convey the effect of a leap. This gives its character to the arpeggio of the dominant seventh or added sixth, and in modern times has caused the confusion between a scale and chord in the whole-tone series. Moving from note to note in one chord (arpeggio) is like the recognition and enjoyment of inward relationships among diverse things. They are 'brethren dwelling together in unity.' Moving from note to note, step by step, is like the recognition and enjoyment of diversity of character in things that seem to lie near each other. Brahms had a leaning to arpeggio melodies of the first kind; Beethoven to the second. Good listeners love both. Music's infinite variety is not derived merely from the rhythmic or dynamic possibilities which I have barely indicated, nor only from melodic varieties which are truly endless. There is the harmonic element still to be noted, and it is perhaps the most endless of all. It is unnecessary, in the case of enjoying Mozart, to ask the listener to do more than note one harmonic progression, the familiar dominant and tonic known as a perfect cadence. Here two chords are correlated which have the note F in common to link them both aurally and mentally, and the rest of their notes are different. They have thus the maximum of diversity consistent with a strong thread of unity. The history of this progression is intensely interesting. It is truly a classic progression, for it has received the sanction of every kind of listener from the most inspired and learned to the unlettered banjo-player or blower of mouth-organs.

We may see then that the listener's equipment should be such as will enable him to detect the difference between a note and a noise; between a melody that rises and one that falls; between a slow rhythm and a rapid one; between an arpeggio and a scale: and, lastly, that he must perceive that there is sound sense and a satisfying completeness in the harmonic progression known as a perfect cadence. He can then be receptive, and ready for great experiences.

Further, as to the response itself. This is only complete when it involves active participation. After an initial effort or two this is easy, and can become habitual. To appreciate the melodic progress—and into this Mozart pours his happiness, his appeal to us, his inspiration—it is only necessary to identify ourselves as completely as we can with its movement. If it fall in graceful curves, the listener must experience the curves and their grace as if these were part of his very life and for the moment controlled his destiny.

Speaking generally, it would seem that creative energy shows three unailing characteristics: Strength, Grace, and Humour, and every variety of shade of these in combination. They are familiar characteristics to us all, and when this complete trinity of qualities is present in any one work it gives the listener great confidence. More often one is preponderant and gives the tone. It cannot be very difficult to any listener judging instantly from the amount of sound, from its swiftness or slowness, and from the nature of the melodic rise and fall—i.e., whether it is in accord or conjunct, whether by step or gently undulating, and so forth—it cannot be very hard to determine general tone. At the first glance of the ear it is possible to tell that Mozart's music has for its prevailing characteristics a delicate grace and an abundant vitality. Flowers of many colours have delicate grace. In the early summer they have abounding vitality. If in need of a simile we may imagine the month of May in Mozart. Again, his subject suggests nothing so much as a lovable group of children, and his graceful little quips of vitality and unexpected sallies of semiquavers are pleasing for precisely the same reason as the dainty movement, the joyous step, the play of features in a child—never still, always interesting to watch. When the prevailing tone is clear to us, and especially if we have found a happy analogy in some past experience, we shall be well disposed to appreciate infinite variety in detail. In a finely balanced sonata there can be no bewilderment in variety, for the tone remains as constant and unified as the man's mind who conceived it; and there can be no monotony, because creative energy is never mechanical, and therefore is infinitely but comfortably varied.

[Two whole movements were here played.]

V.—CONCLUSION.

To conclude, it may be said that the listener—and certainly the so-called untrained listener—must know himself to be no less than the composer's chosen companion. Beethoven pre-eminently wrote for men, not for musicians. Composer and listener are ideally on a level—sometimes indeed the listener may be on a higher level. The ideal listener is: (1) Sympathetic in reception; (2) Dynamic in response.

He can receive with his ear and find sensuous gratification of no mean order; he can receive with his heart, as Bach said, 'and be moved with sweet emotion'; he can receive with his mind and be edified; but he can only fully respond with the imagination. His response must be creative too. The creative cry is in every listener. The composer only touches the spring (as it were), doubtless in the devout hope that his fellows, his peers, the alert listeners, will find the joy of wholesome response.

The deeper we look the more confident we can be that creative joy is really the common property of all men. The associated significances of music are so diverse and numberless that it is hopeless to try to classify, much less to communicate them. But the innate significances are common property before we can speak of them. Indeed, to speak of them adequately is out of the question, for it is certain that they can touch us all deeper than any words can tell. They are clearly superhuman. No one is so foolish as to suppose that the great euphonies of the octave and fifths are dependent upon the human powers to grasp them, just as no one can imagine that a rose would cease to yield fragrance should there chance to be no human nose near enough to sniff at it. And no one in his senses can be so anthropomorphic as to imagine that the secrets of creation are not present in the chord of C major, whether human ears are perceiving or not. Handel exclaimed of his 'Hallelujah Chorus,' 'I did see the heavens opened and the great God Himself!' Though to some it may still be but a noisy chorus, many thousand humble listeners have probably responded with the same lift of the imagination. It is clearly good counsel to give ourselves as listeners, that we should

look with our ears into the most perspicuous and beautiful music for the link between the homely familiar things and the remote unfamiliar mysteries dimly perceived on our mental horizon; we should seek in a slow movement both the passing human things which delight us in daily life and the surpassing and transcendent things which we call divine.

A second lecture, dealing with 'Emergency music,' given on February 13, will be reported in our next issue.

London Concerts.

ROYAL CHORAL SOCIETY.

Apparently the policy of this Society in giving its concerts on Saturday afternoons is a popular one. A huge audience was present on February 6, when Coleridge-Taylor's 'Hiawatha' was performed. The solos were in the safe hands of Miss Agnes Nicholls, Mr. John Coates, and Mr. Thorpe Bates. The choir, directed by Sir Frederick Bridge, was in good form, and sang with evident enjoyment.

QUEEN'S HALL ORCHESTRA.

On January 30 a bold programme, including two of Beethoven's Symphonies (C minor and A major), the Double Concerto for violin and violoncello by Brahms (in which M. Maurice Sons and Mlle. Guilhermina Suggia were the admirable exponents) and the 'Leonora' Overture No. 3, drew an immense audience.

A programme of exceptional interest was performed on February 13, when Sir Henry Wood made a welcome reappearance after his illness. Old and new music alternated, Bach's virile third 'Brandenburg' Concerto being followed by Dukas's 'L'Apprenti Sorcier,' and Haydn's Symphony in C ('Le Midi'). M. de Greef gave a delicate performance of Mozart's Pianoforte concerto in D minor, and the remainder of the programme consisted of Debussy's 'L'Après-midi d'un Faune' and Elgar's jolly 'Cockaigne' Overture. There was a large audience.

LONDON SYMPHONY ORCHESTRA.

On January 25 the programme included 'Der Freischütz' Overture, Haydn's animated Symphony in G, Stojovsky's welcome Suite in E flat, and Brahms's second Symphony. M. Mlynarski lived up to his reputation as an able conductor.

On February 8 Mr. Beecham conducted Bizet's 'Patrie' Overture, Delius's Pianoforte concerto in C minor—one of the most obviously beautiful of this composer's works, played finely by M. Benno Moiseivitch—Franck's deeply interesting Symphony in D minor, and Tchaikovsky's Overture 'Francesca da Rimini' (very brilliantly performed), which with Mozart's charming Divertimento in E flat for two horns and strings, were the attractions of a fine concert.

LONDON CHORAL SOCIETY.

It was good to see a large audience at Queen's Hall on February 10, when this Society performed 'Elijah.' Its pluck and energy in continuing operations in spite of the War are to be commended. That Mendelssohn's familiar work was given a thoroughly good performance goes without saying. The soloists were Miss Esta D'Argo, Miss Gladys Palmer, Mr. Hughes Macklin, and Mr. Robert Radford. Mr. C. H. Kemping was at the organ, and Mr. Arthur Fagge conducted.

The Great Western Railway Musical Society (choral and orchestral) gave a concert on February 17, at Paddington. The programme included a selection from Parry's 'War and Peace,' and the Epilogue from Elgar's 'The Banner of St. George.' Both were well sung by the capable choir, under Mr. H. A. Hughes's direction. The soloists were

Miss Gladys Moger, Miss Marjorie Lockey, Mr. Henry Turnpenney, and Mr. Robert Pitt. Mr. Reginald Hughes accompanied.

The Central London Choral and Orchestral Society gave a successful concert at the Queen's Hall on January 28, when the principal works were Elgar's 'The Banner of St. George,' German's 'Nell Gwynne' Dances, and Sullivan's incidental music to 'Henry VIII.' The soloists were Miss Carrie Tubb, Miss Ella Willmott, Mr. Philip Ritte, and Mr. Ernest Bertram. Mr. David J. Thomas conducted. The concert was in aid of the British Red Cross Society.

Among the many interesting features of the meeting held by the Music Club at the Grafton Galleries on January 25 were three 'Japanese Songs' by Stravinsky, sung to orchestral accompaniment by Miss Carrie Tubb. There are doubts as to whether they were performed correctly. A new Légende for violin and orchestra by Delius was played by Mr. Albert Sammons, and three of Delius's songs, newly orchestrated, were sung by Miss Jean Waterston. Mr. Thomas Beecham conducted.

The London Trio, at their concert on February 4, gave the first English performance of Frederic Ayres's Trio in A flat—a work with not a few passages of real beauty, especially in the Largo. Madame Amina Goodwin played a group of solos, and joined M. Louis Pécskai in the 'Kreutzer' Sonata. Miss Norina sang an interesting group of songs.

A portion of the Ostend Kursaal Orchestra, assisted by London players, gave a concert of Belgian music at the Queen's Hall on February 4. A Symphonic poem, 'La Mer,' by M. Paul Gilson, was an interesting feature. 'Noël's Populaires Liégeois,' by M. Joseph Jongen, was effective but it seemed over long. Miss Flora Woodman sang with much charm, and M. de Greef played Franck's 'Variations Symphoniques' very finely. M. Leon Rimskov conducted.

The 'Orchestral Concerts for Young People' given by Miss Gwynne Kimpton at Æolian Hall sustain their interest and usefulness. On January 23 Mische Violsky played Spohr's A minor Violin concerto. On February 20 Dvorák's A major Pianoforte quintet and Schubert's Octet for strings and wind distinguished the programme.

An excellent series of chamber concerts has been given in the intimate and pleasant surroundings of Leighton House studio on January 29, February 10 and 19. Artists of the first rank have appeared on each occasion.

A Bach concert was given at South Place on Sunday, January 31, with the Suite in B minor for flute and strings and the Triple concerto in D major for pianoforte, violin, flute, and strings as principal items.

Suburban Concerts.

The second concert of the season of the Ealing Choral and Orchestral Society took place at the Ealing Town Hall on January 19, in aid of the Military Hospital, when Elgar's 'Banner of St. George' was sung. The orchestra played the 'Symphony Pathétique' (Tchaikovsky), 'Flemish Dances' (Blockx), and 'Suite L'Arlesienne' (Bizet). Included in the programme was a new song by the conductor, 'The Troubadour,' sung by Mr. Lloyd Chandos with orchestra and choir. On Sunday afternoon, January 31, the choir and orchestra journeyed to Wormwood Scrubs and gave a selection from 'Elijah' to the prisoners there.

The Central Croydon Choral Society gave a performance of Bantock's 'The Fire-worshippers' on February 13, under the direction of Mr. Roland Richards. The choir was also heard in Coleridge-Taylor's 'The Quadroon Girl' and 'Beside the ungathered rice.'

and the orchestra played 'Carillon' (Elgar), 'Rosamunde' Overture, &c., and accompanied the following artists: Miss Carrie Lanceley, Miss Phyllis Lett, Mr. Joseph Cheetham, and Mr. Hamilton Harriss in various songs by Elgar, Mendelssohn, Gounod, and Mozart. At its next concert, on March 24, the Society will give Elgar's 'The Dream of Gerontius.' Mr. Albert Thompson is the conductor of the Society.

The South London Philharmonic Society gave a good performance of an interesting programme on January 23, at the Borough Hall, Greenwich. The chief choral item was Hubert Bath's 'The Wake of O'Connor.' The orchestra played Percy Grainger's 'Shepherd's Hey,' and other popular works. Miss Edith Ashby played two movements of Mendelssohn's Piano-forte concerto in G minor, and songs were contributed by Miss Ida Cooper, Miss Marjorie Lockey, Mr. William Arthur, and Mr. David Evans. Mr. Wilfrid Bruin conducted.

The Mansfield House Choral Society gave a concert at the Public Hall, Canning Town, on February 6, when they sang Stanford's 'The Revenge' and Elgar's 'From the Bavarian Highlands.' Although the male part of the choir was necessarily depleted, the Society gave an excellent account of itself. The orchestra—mainly local amateurs—played Schubert's Symphony in B flat very creditably. Mr. Ernest Coward conducted. Mr. Wilfrid Abor (vocalist) and Miss Grace Tennant (violin) were the soloists.

A concert was given on January 29 at St. Mildred's Hall, Lee, in aid of the Waifs and Strays Association. Miss Evelyn Hilton, Mr. David Evans, Miss Walpole Gray, and the Misses Ruth and Chistabel Baxendale contributed items in a programme of a popular and topical character.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society at their concert on February 5 (the third of the season) provided a very interesting concert of a miscellaneous character. The first part consisted of Bach's Cantata 'God's time is the best,' and Beethoven's C minor Symphony (Op. 67). The solos in the Cantata were sung by Miss Dorothy Webster, Mr. R. M. Kent, and Mr. Frederick Randalow. The orchestral parts were played from copies kindly lent by Sir Henry Wood of Mr. Van der Stucken's orchestration specially arranged for the Bach Chicago Festival. These and the Symphony were very well performed by the orchestra under the baton of the Society's conductor, Mr. E. Godfrey Brown. The second part comprised songs by Miss Webster and Mr. Randalow, piano-forte solos by Mr. McBratney (accompanist of the Society), and Sir Edward Elgar's Carillon, 'Chantons, Belges, chantons,' the recitation admirably done by Prof. D. L. Savory, of the Queen's University of Belfast. Balfour Gardiner's 'News from Whydah' concluded a most enjoyable concert.

BIRMINGHAM.

Concerts at Birmingham are gradually becoming more numerous, yet the current musical season is by no means productive of any special enterprise; perhaps the most serious loss we are likely to sustain is the abandonment of the Festival Choral Society's concerts for this season, and the public will be deprived of hearing Brahms's 'Requiem,' Mendelssohn's 'Hymn of Praise,' 'The mystic trumpeter,' and Bach's Mass in B minor, which had been projected.

A patriotic concert was given by Mr. Sidney Stoddard in the Grosvenor Room, Grand Hotel, on January 27, in aid of the Wounded Soldiers' Fund. The vocalists, all of whom were pupils of the concert-giver, exhibited fresh and

well-trained voices, especially Miss Muriel Hall. This singer is gifted with a sympathetic voice of rich timbre. Some excellent recitations were given by Miss Katrina Lund, and some piano-forte solos by Miss Winifred Taylor.

The Birmingham Choral and Orchestral Association gave a concert-performance of Gounod's Opera 'Faust,' in the Town Hall, on January 30, under Mr. Joseph H. Adams, conductorship, to which complete justice was done; indeed, the whole performance reflected the utmost credit upon the executive. The choir for once realised some good effects in the Kermesse scene, which as a rule is a crucial test on a concert platform, and the orchestra too was reliable and well-balanced. The principals, Miss Mary Whitfield, Miss Agnes Cockshott, Mr. Walter Ottey, Mr. Alfred Askey, and Mr. Frank Macnamara, quite distinguished themselves by their admirable singing.

The feature of attraction at the third Harrison Concert given in the Town Hall on February 1, was the reappearance of Madame Clara Butt since her return from a world tour. Hundreds were unable to procure admission, the Hall being crowded from the organ loft to the last row of the great gallery. The great contralto was in excellent voice, in glorious timbre ringing as richly and voluminously as ever; needless to add that the encores she gave were as numerous as her original contributions. Madame Clara Butt had for her coadjutors Miss Carrie Tubb, Mr. Ben Davies, Miss Edie Marr (piano-forte), Miss Muriel Pickup (violin), and Mr. Harold Craxton (accompanist). By way of an unusual interlude at a Harrison Concert were some dramatic recitations graphically delivered by Miss Constance Collins, the well-known actress.

The third Max Mossel Drawing-room Concert provided for this season took place in the Grosvenor Room, Grand Hotel, on February 4, and was in the nature of a chamber concert, the instrumentalists being the London String Quartet (Messrs. Sammons, Petre, Warner, and Evans), an excellent organization of the highest artistic attainments. They gave a gratifying performance of Mozart's String quartet in E flat, the third of a set of six dedicated to Haydn, written in 1781; a new Phantasy in one movement for string quartet by Waldo Warner, the viola-player of the London String Quartet; and Brahms's String quartet in A minor, Op. 51, No. 2, composed at Vienna in 1873, the year of the great Vienna Exhibition. Mr. Waldo Warner's composition is a charming work which one would be glad to hear again, possessing a good deal of originality and skilful, picturesque treatment. The vocalist was Miss Agnes Nicholls, who was accompanied on the piano-forte by Mr. Hamilton Harty. Perfect diction, purity of style, and consummate art characterized her singing.

A popular orchestral concert was given by the Birmingham Symphony Orchestra at the Town Hall on February 6, a special feature of attraction being the appearance of the popular English composer, Mr. Edward German, who conducted some of his own compositions, and the debut here of the Belgian violoncello virtuoso, Maurice Dambois, of the Liège Conservatoire de Musique. Mr. Julian Clifford conducted the first part of the programme, which comprised Gounod's 'Marche Militaire,' the Overtures 'Ruy Blas' and 'Rienzi,' and Saint-Saëns's Concerto for violoncello and orchestra. The Belgian artist created quite a furore with his playing, and certainly one was strongly impressed by his magnificent technique, and by the richness and beauty of his tone. In addition to the Concerto, he played a dainty piece of his own, 'Sur le lac,' and Popper's 'Rhapsodie Hongroise.' Mr. Edward German, who met with a splendid reception, conducted a poignant and impressive performance of his 'Coronation' March and hymn, 'Veni Creator Spiritus,' 'Welsh Rhapsody,' and 'Three graceful Dances' from 'Henry VIII.' The vocalist was Miss Alys Goss, a contralto singer gifted with a sweet voice of limited power, but over which she has complete control. Her singing of some Somersetshire folk-songs revealed artistic style and pleasing diction. She also sang two of Edward German's songs, 'Sea Lullaby' and 'Love in all seasons,' accompanied on the piano-forte by the composer.

The Midland Musical Society gave Dvůřák's dramatic Cantata, 'The Spectre's Bride,' at the Town Hall on February 13. The work was first heard here at the Triennial Musical Festival, 1885, when the composer conducted. Miss Gladys Moger and Mr. John Booth personated the Lovers, and Mr. Herbert Parker carried on the narrative in conjunction

with the choir. It was at once evident that Mr. A. J. Cotton, who conducted, had admirably prepared the work, and he is to be complimented upon the artistic results he obtained from the choir and orchestra. The principals did well, a notable feature being Mr. Parker's impressive delivery of the episode of the dead-house, where the corpse thrice uprises to deliver the hapless maiden to her demon lover. Haydn's Symphony in D, and selections from Wagner's 'Parsifal,' completed an excellent evening's programme.

Miss Kathleen Bruckshaw gave a pianoforte recital at the Queen's College on February 10, the whole of the programme being devoted to pianoforte compositions by the late Edward MacDowell. The most important section comprised the 'Sonata Tragica' and the 'Celtic Sonata,' and the whole programme was interesting. Evidently the performer was in thorough sympathy with the subjects treated, and nothing could have surpassed the splendid finish of her technique and artistic conception of every bar she played.

BOURNEMOUTH.

One of the principal charms of the Winter Gardens is the many-sidedness of its musical activities—a factor, be it noted, which the good people of Bournemouth are perhaps a little too prone to overlook. A fine permanent orchestra is in itself an asset of the first water, but, over and beyond that, the endless procession of miscellaneous concerts, with their differing appeal to various shades of opinion, is a feature by no means to be disregarded. There is, for all that, just one department of music to which a measure of indifference is meted out by public and management alike, namely, that of chamber music pure and simple. It was therefore with particular pleasure that we welcomed the project to fill the void which was undertaken by Mr. Albert Fransella (flute), Miss Marjorie Hayward (violin), and Miss Winifred Christie (pianoforte) on February 3,—a wholly delightful concert, distinguished not alone by Mr. Fransella's playing in sonata and trio items but also by as interesting an account of Beethoven's 'Kreutzer' Sonata as one could wish to hear. Of the other recent special concerts that which brought to our notice Elgar's Carillon, 'Chantons, Belges, chantonons' (poem by Emile Cammaerts) must be regarded as one of the most important. The music—which was receiving its first provincial performance—proved, however, slightly disappointing, and Miss Mary Mackenzie was hardly dramatic enough in her delivery of the impassioned lines. The appearance of Ysaye will, again, stand out as one of the really prominent events of the season; a more attractive choice of items could, we think, have been made, but the beauty of this great artist's playing, in which temperamental fervour was combined with a guarded restraint, transmuted everything he touched into purest gold. A Chopin-Liszt recital by Sapellnikov on January 23 gained for him the usual tributes from his numerous Bournemouth admirers; Miss Isolde Menges, that extremely talented young violinist, exhibited her rare powers to distinct advantage on January 30; and a pianoforte and song recital by Miss Fanny Davies and Miss Carmen Hill on February 6 was very successful, Miss Davies's playing maintaining to the full its characteristic soundness and consistency.

Several new works of an exacting nature at the Symphony Concerts have put Mr. Dan Godfrey and his orchestra to some severe tests, but practically all difficulties have been surmounted with assurance and success. Of these novelties Vaughan Williams's 'London' Symphony was not only the most advanced in style, but also presented the most anxious problem from the executants' point of view; nevertheless, a sterling performance stimulated us to an attitude of unmixed approval of this vital and exceptionally clever composition. Gonville Bantock's 'Scenes from the Scottish Highlands' Symphony also gave genuine pleasure, the by no means easy phrases being displayed to marked advantage. Two of Molyneux Palmer's 'Four pieces on Irish folk-tunes' must also be added to the list of first performances here. The principal contributions from the already established repertoire have been as follows: 'Die Meistersinger' Overture (Wagner); Beethoven's eighth Symphony; Brahms's Symphony in D; Mozart's 'Jupiter' Symphony; Prelude and Liebestod from

'Tristan and Isolde' (Wagner); and Dvorák's 'Carneval' Overture. The soloists have been Mr. Felix Salmond, who played Saint-Saëns's A minor Violoncello concerto with a maximum of charm and resource; Miss May Matthews, whose equipment was hardly equal to Rubinstein's onerous Pianoforte concerto in D minor; Mr. Philip Cathie (his appointment as principal violin professor at the Bournemouth School of Music has just been notified), whose beautiful tone and intuitive artistry found ample scope in Max Bruch's Violin concerto in D minor; and Mrs. Farnell-Watson (co-director with Mr. Hamilton Law of the above-mentioned institution), whose reading of Mozart's D minor Pianoforte concerto was in happy conformity with the spirit of the charming old-world phraseology.

Provision was made at the fifteenth Monday 'Pop' for one of those exceedingly interesting and informing programmes which the policy of these concerts has made possible; described as the 'Evolution of the Overture' (Opera, Oratorio, or Drama), the plan was as here subjoined: Handel's 'Occasional Overture' (1746), Gluck's 'Alceste' (1767), Mozart's 'Don Juan' (1787), Cherubini's 'Anacreon' (1803), Beethoven's 'Egmont' (1810), Weber's 'Euryanthe' (1823), Mendelssohn's 'St. Paul' (1836), Wagner's 'Tannhäuser' (1845), Humperdinck's 'Die Königskinder' (1893). The principal details of the remaining concerts of this series are as follows: January 25, 'Tchaikovsky' programme ('Casse Noisette' Suite, 'Capriccio Italien'). February 1, 'Grieg' programme (Suite No. 1, 'Peer Gynt'; 'Holberg' Suite for Strings; Solveig's Song, sung by Miss Lillian Burgess. February 8, British composers (Percy Fletcher's 'Prelude to an Unwritten Symphony,' conducted by the composer; Incidental music to 'Grania and Diarmid' by Elgar; Overture, 'Youth,' by Arthur Hervey).

BRISTOL AND DISTRICT.

On January 20 the Society of Bristol Gleemen gave a concert in the Public Hall, Clevedon, and there was a large attendance. In addition to part-songs there were songs by Miss Hilda Eager, Mr. Herbert Spiller, and Mr. Lionel Venn; and Mr. Maurice Alexander contributed violin solos which highly gratified. Mr. C. W. Stear conducted with skill, and the concert, which was in aid of the Prince of Wales's National Relief Fund, was a success.

At All Saints' Hall, Clifton, on January 27, a concert in aid of the Belgian Relief Fund was given through the initiative of Mr. Herbert G. Hill, a member of the choir of All Saints' Church. He secured the co-operation of some of the best-known local vocalists and instrumentalists. Those who contributed were Miss Elsie White, Miss Gertrude Winchester, Mr. J. Horsell, Mr. F. Wensley, Mr. F. C. Preston (the last three of Bristol Cathedral), Mr. T. A. Gass, and Mr. Herbert G. Hill (vocalists), Mr. Cedric Bucknall (pianoforte), Mr. Maurice Alexander (violin), and Mr. Roger Bucknall (violoncello). There were recitations by Mr. W. J. A. Grant, and Mr. A. Ransom was the accompanist. The various features of the programme were appreciated by a numerous assembly.

Mr. Hubert Hunt held the first of three chamber concerts at the Royal West of England Academy on February 1. The programme illustrated variation form, and the works presented were Haydn's Quartet in E flat (Op. 50, No. 3), Beethoven's Quartet in E flat (Op. 127), and Brahms's Quartet in B flat (Op. 67). The players were Mr. Hunt and Miss Avice Sealy (violins), Miss Gladys Home (viola), and Mr. Roger Bucknall (violoncello). These competent executants performed the works chosen in a satisfactory manner.

A miscellaneous concert was given in Bishopston Parish Hall on February 3. Agreeable interpretations of some popular songs were afforded by Madame Lena Stone, Miss Ethel Harris, Miss Maud Battagel, Mr. H. B. Lovell, and Mr. Arthur Mass. Instrumental compositions were contributed by Miss Ivis Rickman (violin), Miss Ruby Rickman, (violoncello), Miss Florence Harris, and Mr. W. J. Cocks (pianoforte), all of which were of an acceptable character.

The Clifton Quintet gave a concert at the Royal West of England Academy on February 8, the players being Messrs. Herbert Parsons (pianoforte), Maurice Alexander

and Edgar Hawke (violin), Alfred Best (viola), and Percy Lewis (violin). There were fine performances of Beethoven's Quartet in F minor (Op. 95), and Brahms's Quintet in F minor (Op. 34). Messrs. Alexander and Hawke played with effect Bach's Concerto in D minor for two violins, and Mr. Parsons delighted by his brilliant execution of two movements by Scarlatti.

On February 10 the annual meeting of the Bristol Madrigal Society was held at the Montague Hotel under the presidency of Dr. Basil Harwood, who proposed that Mr. Hubert Hunt should be the hon. musical director in succession to Mr. D. W. Rootham. The resolution, seconded by Mr. J. Barrett (one of the vice-presidents), was heartily affirmed, and in responding Mr. Hunt made an interesting speech in which he said he sang madrigals at Windsor when he was a boy under Sir George Elvey, before he was a selected boy to sing at Bristol on the Ladies' Nights. Mr. Rootham commenced as director of the Bristol Society in 1865, the year that he (Mr. Hunt) was born; Mr. Rootham was born in 1837, the year the Society was established, so that these were pleasing coincidences.

The ninth annual Ladies' Night of the Weston-super-Mare Orpheus Society was held on February 4 at Knightstone Pavilion, under the direction of Mr. Edward Cook. There was a choir of forty, which interested a large audience by the excellent manner in which it interpreted favourite part-songs. A noteworthy item was Dr. Walford Davies's setting of Rudyard Kipling's 'Hymn before action.' At intervals Mr. W. H. Squire performed violoncello solos with much charm. Mr. G. Blanchard was the accompanist.

CAMBRIDGE.

In spite of the abnormal conditions, music in the University claims a great many adherents, and the musical Societies of the various Colleges are in a flourishing condition. There is no lack of enthusiasm, but the shortage of money and consequent falling-off in the number of subscribers prevent many of the original plans from being carried out.

The programme for the University Musical Society Concert on March 12 has been altered from the one previously arranged. In place of Parry's 'Prometheus unbound,' the choir is singing 'The glories of our Blood and State' by the same composer, and a selection of madrigals by Orlando Gibbons. In addition to these choral items and Dvorák's Symphony 'From the New World,' Haydn's Concerto in D major, with Mr. Howard Bliss, of Trinity, as solo violoncellist, will be performed. The whole of the chamber concerts and the combined Musical Society and Musical Club performance have had to be abandoned.

At Newnham College, on February 6, before a highly appreciative audience, the Motto Quartet gave an excellent performance of String quartets by Haydn in G minor and Dvorák in E flat minor, and of a duet for violin and viola by Mozart.

Mr. E. J. Dent, of King's College, is lecturing to the Society of Antiquaries on February 22 on 'English musical drama in the Commonwealth.' The lecture will be illustrated by a performance of scenes from James Shirley's Masque, 'Cupid and Death,' with the original music (1659) composed by Matthew Locke and Christopher Gibbons. It is very probable that this performance of the masque will be the first given for 250 years.

DEVON AND CORNWALL.

Very little has occurred during the last month in the way of serious music. The entertainments and miscellaneous concerts given for War purposes have been too numerous to chronicle, but their educational purpose and artistic result having been negligible they may not be said to comprise a feature of a review of the month's work.

Because of the tremendous enthusiasm it created, the visit of Madame Clara Butt and party, under the auspices of Messrs. Moon & Sons, on January 22, cannot be ignored. The programme was not of importance musically, and was repeated at Exeter and Torquay in the same week. Some delightful choral singing, chiefly in part-songs, was heard from Dr. Weekes's Choral Society at Plymouth on February 10. Mr. Walter Weekes conducted, and after a very fair performance of 'The banner of St. George,' the

choir sang with refined and tuneful quality pieces by Macfarren, Eaton Fanning, and Russell. The men were few but capable, and their singing was artistic. A small band of members of the Orchestral Society, led by Mr. H. R. V. Ball, took part, and played two independent numbers. The playing members of the Exeter Chamber Music Club—Dr. Lake (pianoforte), Messrs. Ball, Coombe, Fouracre, and Pike—were prepared to give a thoroughly artistic interpretation of the Andante and Scherzo from the Pianoforte quintet of Brahms, Op. 34, but owing to the indisposition of the violoncellist the performance was unsatisfactory.

The chief events at the Torquay Pavilion have been given from Mr. Percy Grainger and M. Sapellnikoff, with Miss Lena Kontorovitch, who performed in collaboration with the Municipal Orchestra and Mr. Basil Cameron. At the Symphony Concert on February 3 Dvorák's 'New World' Symphony was the chief work, and Miss M. Bentworth played the Max Bruch C minor Violin concerto.

An instrumental concert of good standard was given at Exeter on January 28 by Miss Ruby Davy (violin) and Mr. S. W. A. Moyle (violin), with assistance in vocal numbers from other artists.

After a long suspension, the Linkinhorne Choral Society came to life again just before Christmas with new material and under new conditions. Promise of good work in the future was given by the excellent performances early in January at Upton Cross and St. Cleer of T. Mee Paterson's Cantata 'The Shepherd's holiday,' and in Part-songs by Pierson, Arne, and Coward. The Rev. C. C. C. Bonney conducted.

DUBLIN.

The Sunday Orchestral Concerts finished their series at February 14. During the month the programmes have included Mendelssohn's 'Scotch,' Mozart's in E flat, and Beethoven's second Symphonies. Mozart's Violin concerto in E flat (soloist, Signor Simonetti), Hubert Bath's 'Piano Suite (first performance), Grieg's 'Sigurd Jorsalfar,' Bizet's 'L'Arlesienne,' and Borodin's 'In the Steppes of Asia,' were also included in the programmes. The vocalists were Miss Lilian Whittaker, Miss Barbara Florac, Miss Mary Doyle, Mr. Robert Harrison, and Mr. Irvine Lynch. Instrumental soloists were Mr. P. J. Griffith and Signor Simonetti (violin), Mr. Clyde Twelveteers (violin), and Mr. Victor Love and Dr. Esposito (pianoforte).

The Royal Dublin Society Chamber Music Recitals have been those of Mr. Herbert Ellingford (organ), January 15, and the London Chamber Musicians (Schubert's Octet and Beethoven's Septet) on February 15. The recitals to have been given by Mr. Harold Bauer, the Brodsky Quartet, and the Brussels Quartet fell through owing to the War.

Mr. Gabriel Cleather, on February 15, at the Royal Irish Academy of Music, gave an interesting lecture on 'Timpani' before the Leinster Section of the I.S.M. In the course of the evening he played illustrations (accompanied by the organ by Mr. T. H. Weaving) in which he used six timpani.

Mr. Joseph O'Mara's Opera Company has given a very successful fortnight's season at the Gaiety Theatre from February 8 to 20.

EDINBURGH.

The third Historical Concert was given on January 22. A performance of Bach's Cantata for contralto, organ obbligato and orchestra, 'Geist und Seele wird verwirret,' was given, with Helen Anderson as vocalist, Dr. Shirlaw as organist, and Prof. Sanford Terry as conductor. Miss Kate Friskin gave adequate interpretations of Beethoven's Pianoforte concertos in G, and Schumann's Introduction and Allegro for pianoforte and orchestra, Op. 92.

On January 23 a very large audience met to welcome Yaay. All his previous triumphs were eclipsed by his success on this visit. Mr. Charlton Keith proved an admirable accompanist. Miss Millar, a brilliant South African soprano, made her first Edinburgh appearance.

The last two orchestral concerts of the season were given on January 25 and February 1 respectively. At the former an all-British programme was submitted, under the baton of Mr. Hamilton Harty, in the absence of Mr. Landon Ronald.

The 'Enigma Variations' of Elgar and the Symphonic-Poem 'Villon,' by Wallace, were the outstanding items of an enjoyable concert. It is to be regretted that Scriabin was unable to be present at the twelfth concert, as Edinburgh musicians had looked forward to his visit with much interest.

In view of the above-mentioned prospective visit of Scriabin, Miss Pinkham gave an interesting lecture-recital on Scriabin and his compositions.

On February 6 Madame Clara Butt, Miss Constance Collier, and Mr. Ben Davies filled the important rôles at the third Harrison Concert.

GLASGOW.

The Choral Union, under Mr. Henri Verbruggen, gave Elgar's 'The Dream of Gerontius' on January 26. Except for an occasional faulty intonation, especially in the unaccompanied parts, the choruses were sung with good effect, and the general standard of performance was a high one. The solo music was given by Miss Doris Woodall, Mr. Gertrude Elwes, and Mr. Hutton Malcolm, the last-named, an accomplished local musician, taking at a few hours' notice Mr. Julian Henry's place in the part of the Priest.

Excellent work was done by the Scottish Orchestra in the accompaniments. At the fourteenth (and last) Classical Concert on February 2, Miss Irene Scharrer appeared for the first time here as solo pianist and gave a very virile reading of Tchaikovsky's Pianoforte concerto No. 1, in B flat minor. The purely orchestral numbers—Beethoven's seventh Symphony, the Overture to 'Die Meistersinger,' and a selection from Ravel's 'Rhapsodie Espagnole,' the playing of the band reached the highest level. The annual plebiscite concert on February 6 brought the present season to a close.

The programme on this occasion included the inevitable 'Tannhäuser' Overture, Tchaikovsky's fifth Symphony, and a selection from the 'Peer Gynt' Suite. In his valedictory remarks M. Mlynarski emphasised the important educational value of the four 'People's Concerts' given under the auspices of the City Corporation. These concerts have invariably attracted overflowing audiences, and there seems every justification for the Corporation increasing the number of concerts next season.

The students of Notre Dame Training College gave three excellent concerts—on February 11, 12, 13—in aid of the Belgian refugees. In addition to some songs and instrumental music, the programmes included fourteen choral pieces, which were sung with fine effect. A notable feature was the performance of the National Anthems of France, Belgium, Russia, Japan, and Britain, all being 'arranged' for the occasion by the Rev. Dom Gregory Ould, O.S.B. The only other event to be recorded is a Harrison Concert on February 5, at which Madame Clara Butt was the chief attraction.

LIVERPOOL.

Prof. Granville Bantock's orchestral drama 'Fifine at the Fair' received an unmistakably favourable hearing at the eighth Philharmonic Concert on January 26, which was conducted by Sir Henry Wood. Browning's poem has given the composer a peculiarly fascinating subject of human interest for musical expression, and even apart from its psychological basis the music makes an immediate appeal by its beauty and orchestral mastery. Another work by an English composer, the 'Dance Rhapsody' by Delius, presented attractive features of rhythm, tunefulness, and poignant scoring, and other opportunities for displaying the qualities of the fine band were found in 'The entrance of the Gods into Walhalla' and the Introduction to Act 3 of 'Tristan,' in which the *cor anglais* soloist, Mr. S. Whittaker, distinguished himself. Mozart's 'Jupiter' Symphony completed the orchestral scheme, but the headlong speed at which the Finale was taken did not generally commend itself. Madame Edvina was the vocalist.

M. Emil Mlynarski conducted the ninth concert on February 9, at which a particularly fine performance was given of Liszt's 'Les Préludes.' Other examples of capable and lucid direction were afforded in Haydn's gratefully melodious old Symphony in G, letter V (B. & H., No. 13), in the barbaric Dances from Borodin's 'Prince Igor,' and

in Wallace's Orchestral Poem 'Villon,' which renewed the favourable impression this picturesque composition previously made at these concerts. A well-known member of the orchestra, Mr. Walter Hutton, gave a clever exhibition of his skill in the solo-part of Böellmann's 'Variations symphoniques' for violoncello and orchestra, and Miss Ruth Vincent sang Elisabeth's greeting from 'Tannhäuser' and Puccini's Aria, 'Vissi d'arte' with abundant animation, as well as fresh and powerful beauty of tone. Two Elgar part-songs were sung by the choir, 'The Snow' (female voices, with violin and pianoforte accompaniment) and the beautiful unaccompanied chorus from 'King Olaf,' 'As torrents in summer.'

It was originally announced that M. Scriabin would appear at the ninth concert in conjunction with M. Mlynarski, but owing to the War he was unable to come, and other modifications, which include the postponement of Mr. Albert Coates's visit, have been rendered necessary. Sir George Henschel will conduct the eleventh concert on March 9, for which the choir is being prepared by Mr. R. H. Wilson in Mendelssohn's 'Walpurgis Night' and Beethoven's Choral Symphony.

At the sixth concert of the Akeroyd Symphony Orchestra series on January 19, an operatic contralto, Miss Marguerite D'Alvarez, made a successful début as a concert-singer, interpreting Gluck's 'Divinités du Styx' with dramatic intuition and vocal command. The fine quality and range of her voice were further exhibited in 'Printemps qui commence' (Saint-Saëns) and other songs. The orchestral items, which Mr. Akeroyd ably conducted, included the Overture to 'Hansel and Gretel' and Tchaikovsky's tremendous 'Francesca da Rimini' Fantasia, the gloom of which was agreeably dispelled by Handel's suavely beautiful, although well-nigh forgotten, Minuet from 'Berenice,' which it was a happy thought to revive at such an especially favourable moment. Another example of Mr. Akeroyd's eclecticism was afforded in Beethoven's Rondino in E flat for two oboes, two clarinets, two bassoons, and two horns, which was beautifully played.

The seventh and closing concert of the Akeroyd series was given on February 2, when Saint-Saëns's Pianoforte concerto No. 2 was masterfully played by M. Moisevitch, and Mr. Herbert Heyner was equally successful in his baritone songs. Other features of an interesting popular programme were the 'Freischütz' Overture, the 'Casse Noisette' Suite, Beethoven's Symphony No. 8, and Percy Grainger's Irish tune 'From County Derry' and 'Shepherd's Hey.'

Mr. Adrian Boult's Wednesday evening popular orchestral concerts in the Sun Hall are attracting improved attendances week by week, but it cannot yet be said that the surrounding district, a town in itself, responds as it should. But Mr. Boult goes imperturbably on his way, and is content to wait. Still quite young, his early training at Westminster School was enlarged at Oxford and Leipzig, solid advantages added to natural abilities which only need experience to develop fully.

As examples of the music Mr. Boult seeks to popularize, the following are taken from his first four programmes: Bach's Concerto in C and Mozart's Concerto in E flat for two pianofortes, cleverly played by the Misses Una and Irene Truman, Sir Hubert Parry's 'Lady Radnor's Suite,' Haydn's Symphony in E flat (Solomon Set), Beethoven's Pianoforte concerto in G, No. 4 (soloist, Mr. Frank Bertrand), Minuet from the Symphony in A by Alfred R. Sutton, Mozart's Symphony in G minor, and 'In the New Forest' (R. F. Woodman). Several first-rate local singers, including Miss Edina Thraves, Miss Edith McCullagh, and Mr. Spencer Hayes, an exceptional tenor, have also contributed to the musical success of the concerts.

There was a crowded audience at Mr. Percy Harrison's third concert on February 10, at which a strong company appeared, including Madame Clara Butt, Miss Carrie Tubb, Miss Constance Collier (recitations), Mr. Ben Davies, Miss Edie Marr (solo-pianoforte), and Melsa (violin), with Mr. Harold Craxton at the pianoforte. Madame Butt's flexible singing of Handel's florid 'Lusinghe più care' and Liza Lehmann's 'By the lake,' from King Albert's Book, were noteworthy items of a programme every piece in which was encored.

At the concert of the Welsh Choral Union on February 6 a powerful attraction was provided by the Grenadier Guards Band, conducted by Dr. Williams, so that matters choral

occupied rather a subsidiary place. This is an inversion of the usual order of things at these concerts, but interesting as was the singing of part-songs and choruses, which were capably conducted by Mr. John Watkyn, chief interest centred in the inspiring playing of the renowned band, which roused patriotic outbursts of national ardour from a crowded audience. Indeed such enthusiasm has seldom been witnessed in the historic Philharmonic Hall. The concert was distinctly exhilarating, and the music for band and choir, and also the songs, ably sung by Mr. Charles Tree, had been well chosen.

The seventh concert of the Rodewald Club on January 25 was provided by the Manchester Trio,—Mr. Edward Isaacs (pianoforte), Mr. Arthur Catterall (violin), and Mr. W. Warburton (violoncello),—who played Beethoven's Trio in B flat, Op. 97, two movements from Bossi's Trio in D minor, and a new Trio in E flat, Op. 7, by Edward Isaacs, a melodious work of sustained interest.

It would be difficult as well as unnecessary to seek new terms of appreciation of Mr. Plunket Greene's interpretative art. It is sufficient to say that he was in first-rate form at the eighth concert of the Rodewald Club on February 8, when he sustained the entire programme, and sang no fewer than twenty-six songs, accompanied by Mr. S. Liddle at the pianoforte.

Other recent happenings have included the concert given on January 30 by the Oxtou and Claughton Orchestral Society (conductor, Mr. J. E. Matthews), at which Lady Bates sang and Mrs. A. C. Bamford played Debussy's 'Reflets dans l'eau'; the concert given by the Liscard Orchestral Society on February 6 (conductor, Mr. P. R. Smart); and the lecture by Mr. Tobias Matthay to the Music Teachers' Association in the Rushworth Hall on January 30, on 'The teaching of the fundamentals of pianoforte technique.'

MANCHESTER AND DISTRICT.

The outstanding feature of the month's music has been Beecham's tackling of Bantock's 'Omar Khayyám,' which had threatened to fall through owing to the composer's illness, which prevented him conducting on January 21. The Executive heard on Monday afternoon that Bantock could not come; by early evening Beecham had consented to act, and the full score was in his hands by special messenger to St. Helens the same night. For many hours on Tuesday he shut himself up for its study; this was followed by an attendance at the Hallé Choir for evening rehearsal, where he was a silent listener. On Wednesday evening he put the choir through its paces for two and a-half hours; on Thursday, from 1 p.m. to 4.35, he rehearsed the orchestra, and, as one of them said, 'He knew it, and we knew that he knew it,—and so also did the choir! So marvellous was his surety that he galvanized the whole thing as probably even Bantock himself could not have done, and a triumph was snatched from the jaws of disaster.

Beecham's reading had greater urgency in many parts than Bantock's, and occasionally the Hallé Choir could not last the pace, but on the whole it rose to the occasion. At last we seem to have got the real 'Omar' trio of soloists in Miss Doris Woodall, who unites sensuous beauty of tone with highly individual dramatic power, Mr. John Coates, already identified with the part of the Poet, and Mr. Herbert Brown, who, whilst lagging behind at least one other singer in the argumentative power of the Philosopher, still combines fervency of style and genial irony with a vocal method without serious flaw. The 'Pot' Sestet in Part 3 was well done by selected members of the choir.

Probably by now, as a result of the last few years having brought so many new conductors here, the Manchester public is better qualified than usual to pass judgment on the capacities of these visitors, and if asked to draw up a list of the most meritorious names, that of Mr. Hamilton Harty would be found high up on the list. Orchestral players are probably shrewd judges, too, of whether a man 'has it in him,' and their playing under some men has a greater warmth and freedom as compared with their performance under others quite as well endowed in a purely musical sense. Mr. Harty undoubtedly is gifted with a magnetic personality and does not harry his players needlessly; altogether

he is uncommonly well-equipped, and nobody endows music with greater rhythmical life. In Beethoven's *seventh* Symphony he occasionally stressed the rhythm unduly, but all the music he played on January 28 palpitated with life; and when he sat down and played accompaniments for Miss Iside Menges we got another glimpse of his manifold attainments. That he did not include one of his own orchestral works speaks well for his modesty, and next time he comes the management might fittingly insist on a removal of this self-denying ordinance.

Verbruggen's concert at Hallé's on February 4 was a severely classical one. Beethoven's 'Name Day' Overture was uninspiring, and Brahms's second Symphony too fragmentary in treatment, for the conductor has not a sufficient degree of the architectonic sense so essential for this majestic work. There is no use denying it, but Richter's monumental readings of these Brahms Symphonies are unchallengeable, and in Manchester we cannot forget them. Brahms interpretations stand or fall by such comparisons. The best playing of the night was in a C major Suite by Bach, and, as ever here, good Bach playing or singing roused great enthusiasm.

On February 11, the Hallé Choir gave Sullivan's 'Golden Legend' and Brahms's 'Song of Destiny.' Mr. Herbert Heyner's singing was such as to have fired an artificially sensitive body of singers, and his performance was for some the chief delight of the concert. Miss Caroline Hatchard pluckily appeared, though obviously unwell, and found able assistance in Miss Edna Barker, one of the chorus ladies; two other Manchester singers in Miss Marion Beesley and Mr. John Collett completed the cast. Mr. R. H. Wilson conducted.

No department of musical endeavour has been more thoroughly disorganized by the War than chamber music. Visiting quartets and trios and distinguished solo players have not been available, and it is with the greater pleasure that one can record the completion of the Bowdon Chamber Music Society's winter efforts—the series just closed being in seventh, and its membership, so far from being impaired, being in a flourishing condition. Miss Iside Menges, when playing at Hallé's in the same week, was over-ambitious in selecting the Tchaikovsky Concerto, as her technique is rather below the full requirements of the work, but a series of items in the older style of Fiocco, Haydn, and Handel set her grace of playing in a much more favourable light. Mr. Carlton Brough sang, and Mr. R. J. Forbes has now come to be regarded as the (happily) inevitable accompanist at our Manchester district concerts. Next month it will be possible to deal more fully with chamber music, for with lengthening days we learn of concerts by the Edith Robinson Quartet, and of Messrs. Catterall, Forbes, and the Rawdon Briggs Quartet, which will bring us new works by Ravel and Delius and César Franck. If present efforts for the liberation of Brodsky and Carl Fuchs from their respective internment camps are successful, we may yet have the Brodsky Quartet resuming operations.

While Manchester audiences have filled our halls for orchestral works, the response to Mr. Percy Harrison's series has not been so gratifying. Possibly the 'ballad' type of programme, however varied by operatic selections and able instrumental solos, has quite definitely passed out of favour here, and no one, least of all the entrepreneur, need regret it, for it is a definite pronouncement in favour of an advance in musical appreciation.

On February 5 the Manchester Musical Society gave the newly-formed Amateur Orchestra, conducted by Mr. Walter Mudie, its introduction to the city's musical life. There would seem to be something almost prophetic for the new orchestra's future in such collaboration, for it showed quite emphatically that it can tackle scores which would make it a worthy associate of some of the smaller expert choirs which sing in the Manchester area, and so enable productions of works which, though of small dimensions, need adequate orchestral accompaniment for their worthy presentation.

The Salford Municipal Choral Society possesses about eighty voices of satisfactory tone-quality and blend, and under Mr. J. Pugh Lane gave 'Elijah' on February 6, with instrumental forces in scale with the vocal power available. Miss Ethel Donnelly, Madame Gertrude Brooks, and Messrs. Giddins and Horner were the soloists.

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Mr. Herbert Whittaker introduced Walford Davies's 'Pastorals,' accompanied by Miss Edith Robinson's well-known players, at the second concert of the Manchester Vocal Society, and in the choice of vocal solos showed a nice discrimination in avoiding works which too obviously transcend the powers of executants.

The Bolton Amateur Orchestral Society, at a Relief Fund concert on January 13, had the assistance of Mlle. Madeleine Van Hamme, a Belgian contralto, and the band performed some entr'acte music written by its conductor, Mr. Andrew Morris.

NEWCASTLE AND DISTRICT.

The work of the Newcastle and Gateshead Choral Union this season is confined to the giving of popular oratorios with organ accompaniment, the proceeds being devoted to the War Funds. The absence of an orchestra was hardly felt in the 'Messiah,' but it was sadly missed in the performance of 'Elijah,' which took place in the Town Hall on February 10. Mr. Preston did wonders with a hopelessly inadequate instrument. His playing of the Overture, an arrangement from his own pen, and the accompaniment to 'His word like a fire' were magnificent. Miss Katharine Vincent, the soprano, was suffering from illness and was unable to do herself justice. Miss Maud Wright, the contralto, was excellent, especially in her singing of 'How unto them.' The tenor was Mr. Walter Glynne, who was always artistic, and Mr. Robert Charlesworth made a fine Elijah. The choir as usual was superb, and must be reckoned among the finest choral bodies in the country. Dr. Coward conducted, and the concerted numbers were taken by members of the choir.

The same work had been given on February 9 by the Darlington Choral and Orchestral Society in the Court Cinema to a crowded audience. Miss Phyllis Graves, a young soprano from Perth, made her début in the district and won a decided success. Her voice is clear and resonant, and she sings most artistically. The contralto and tenor were the same as at Newcastle, and were received with equal favour by the audience. Mr. Robert Burnett, although suffering from cold, sang magnificently, his dramatic instinct being never at fault. Both choir and orchestra were excellent, and the performance all round reached a high standard. Mr. T. Henderson conducted. The Darlington Chamber Music Society gave its third concert at Polam Hall on Thursday, February 11, when the programme was provided by the London String Quartet. It consisted of Brahms's Quartet in B flat, Dvorák in E flat, Phantasy in D by H. Waldo Warner, 'The Lonely Shepherd' by Speaight, and Percy Grainger's 'Molly on the shore.' The standard of performance was quite equal to that of the best Continental quartets that have appeared at these concerts, and the great interest aroused among the audience by the last three examples from British pens proved that there is always a hearing awaiting those musicians who really have something to say.

The same Quartet, with the addition of Mr. Charles Dwyer (clarinet), Miss Hilda Herbert (contralto), and Mr. Paul Kilburn (accompanist), gave the second concert of the Middlesbrough Musical Union in the Wesley Hall on February 10. The programme was an exceptionally fine one, including Brahms's Clarinet quintet, Debussy's Rhapsody for clarinet and pianoforte, Glazounov's Quartet in D minor, Warner's Phantasy in D, and Grainger's 'Molly on the shore.' There was a large and very enthusiastic audience.

At the monthly meeting of the Northern Section of the L. S. M. at Newcastle, on February 13, Mr. W. G. Whittaker gave a most interesting lecture, with illustrations, on 'Erik Satie,' one of the most striking representatives of the modern French school. A Sarabande in particular was delightful.

The Stratford-on-Avon School of Folk-song and Dance will hold an Easter session from April 3 to 10, if sufficient applications are received. Those who wish to attend are requested to send their names as early as possible to the secretary, English Folk-Dance Society, 73, Avenue Chambers, Bloomsbury, W.C.

NOTTINGHAM AND DISTRICT.

A concert was given by the members of the Incorporated Society of Musicians at the Albert Hall, Nottingham, on January 16. A fine performance of Saint-Saëns's Pianoforte concerto in G minor was given by Miss Irene Truman. Mr. Bernard Johnson supplied the orchestral parts on the organ. Vocal items were contributed by Miss Edith Payne, Mr. Henry Dobson, and Miss Emily Hart. An organ recital by Mr. Bernard Johnson followed.

The choir festival at the Mansfield Road Wesley Church took place on January 24, when the 'Messiah' was given under the direction of Mr. Herbert Richards. Mr. Blyton Dobson supplied the accompaniments, and the solos were sung by Miss Dorothy Wilson, Miss Roebuck, Mr. Franklin Pearson, and Mr. Barras.

It is especially notable that Brahms's 'Requiem,' which as reported was given on November 29 last, was repeated by request at the Albert Hall on January 31.

The orchestral concert given by the Nottingham Sacred Harmonic Society on February 4 introduced Guilman's Concerto for organ and orchestra, when Mr. Bernard Johnson, who was the soloist, received a welcome. Miss Florence Mellor, a native of Nottingham, was the vocalist, and must have been encouraged by her very hearty reception. The programme included the 'William Tell' Overture, 'Finlandia' (Sibelius), 'Scènes Pittoresques' (Massenet), the second and third movements of the 'Pathetic' Symphony, Handel's Largo for strings, and the 'Peer Gynt' Suite. The orchestra, which was scarcely in its best form, was conducted by Mr. Allen Gill.

Arenskey's Pianoforte concerto in F formed the attraction at the Albert Hall organ recital on February 7, with Miss Una Truman at the pianoforte and Mr. Bernard Johnson at the organ. Included in the same programme were Rachmaninov's 'Prelude,' Elgar's 'Carillon' (reciter, M. Joseph Faes), and the 'Tannhäuser' Overture.

Mr. William Woolley's Choral Society gave its annual concert on February 11, when the programme included works by Hubert Bath, Orlando Gibbons, Brahms, Walford Davies, and Coleridge-Taylor.

Mr. Allen Gill delivered a lecture at the University College on February 11, his subject being 'Music in the Modes.' Miss Amy Holman and Mr. Gill contributed examples from old songs, airs, and folk-songs, and choral illustrations were given by members of the Sacred Harmonic Society.

YORKSHIRE.

LEEDS.

On February 10 the Leeds Philharmonic Society gave an exceedingly fine performance of Verdi's 'Requiem.' Mr. Verbruggen, who conducted, thoroughly understood the emotional, strongly-coloured nature of the music, and emphasised it, though not unduly. The choir, which had been well drilled by Mr. Fricker, responded quickly, and its singing was full of colour and highly expressive. The soloists, Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Frank Mullings, and Mr. William Hayle, were quite equal to their prominent and most effective share in the work, and the Hallé Orchestra was at its best both in the 'Requiem' and in the two orchestral pieces of which the second part consisted, the 'Egmont' Overture and Liszt's 'Les Préludes.'

At the Bohemian Concert on January 27 a novelty to Leeds was afforded in Glazounov's String quartet in A, Op. 64, which, like all this composer's music, is admirably written, genial, and effective, but does not show the individual temperament revealed in Debussy's Quartet (Op. 10), which was also in the programme. It has been given at Leeds several times, but its freshness and interest have by no means evaporated. Mr. Alex. Cohen, Mr. Bensley Ghent, Miss Lily Simms, and Mr. Hemingway were the executants, and realised the spirit of the music very sympathetically. At the Harrison Concert on February 2, Madame Chra Butt appeared, with Miss Carrie Tubbs, Mr. Walter Hyde, and Mr. Robert Radford, Miss Muriel Pickupp being the violinist and Miss Edie Marr the pianist. The performance maintained a high standard, but the programme was not of any special interest.

BRADFORD.

At the concerts of the Bradford Permanent Orchestra on January 23 and February 13, Mr. Julian Clifford was the conductor. On the former occasion, Tchaikovsky's 'Francesca da Rimini' was the central feature of the programme, and was played with tremendous force and vitality. Mendelssohn's G minor Pianoforte concerto has certainly lost some of its wonted charm, but it is capable of more piquancy than was given to the solo part by Mr. J. H. Woodcock's conscientious but not very inspired performance. Mr. Frank Mullings was the vocalist. On February 13, Dvorák's 'New World' Symphony, which is extraordinarily popular in this part of the country, was given, with Dr. Ethel Smyth's clever Overture to 'The Wreckers' and a movement from a Suite by Ivanov. The Hon. Mrs. Julian Clifford was the vocalist. The Subscription Concert on January 29 was of the character of a variety entertainment—songs, violin duets, and violoncello solos being varied by recitations and a part-song. The programme was of less account than the soloists, among whom Madame Clara Butt, and two clever young violinists, Miss Molly Blower and Miss Elsie Faulkner, may be mentioned. At the Free Chamber Concert on February 1 Beethoven's Violoncello sonata in G minor, Schubert's Pianoforte trio in B flat, and Dvorák's Pianoforte trio in G minor, were rather happily associated, since they are works in which the same spirit seems to recur. They were artistically played by Messrs. Dunford, Drake, and Midgley, Miss Carrie Birkbeck being the vocalist. On February 15, the programme included Sir Hubert Parry's early Pianoforte trio in E minor, a work of such power and beauty that its neglect is incomprehensible, Beethoven's great Trio in B flat, and Schubert's Violin sonata in A. Messrs. E. and H. Drake and Mr. Midgley were the executants, and Miss Patti Clayton was the vocalist.

OTHER TOWNS.

The Wakefield and District Choral Society gave a concert on January 20. Miss Doris Carter and Miss Phyllis Lett sang; and Mr. Maurice Taylor and M. Benno Moiseivitch played violoncello and pianoforte solos. Mr. Edward Archer accompanied, and Mr. Percy H. Bligh conducted.

The Wakefield Chamber Concerts have this year been reduced to one, but this, which took place on January 28, was highly enjoyable. The Withers-Sammons Trio was heard in Brahms's seldom-played Pianoforte trio in C (Op. 87) and Arensky's very showy Trio in D minor, of which sympathetic and brilliant performances were given by Mr. Sammons, Mrs. Withers (pianoforte), and, in the absence through illness of Mr. Withers, Mr. Cedric Sharpe (violoncello). A pleasant feature of the concert was the very artistic singing of Miss Jean Waterston, who, with Miss Louie Heath at the pianoforte, gave with good effect a great variety of songs, from Schumann to Cyril Scott. At the Halifax Chamber Concert on February 12, three Manchester artists, Messrs. J. S. Bridge, J. H. Foulds, and R. J. Forbes, played Pianoforte trios by Beethoven (in E flat, Op. 70), and Dvorák (Op. 90), with good effect.

On February 3 Mr. Fred. Dawson visited Keighley and gave a pianoforte recital on behalf of the Belgian Relief Fund, playing the 'Appassionata' Sonata, Schumann's 'Papillons', a series of Chopin pieces, and some interesting examples of more recent pianoforte music, with his accustomed brilliance and zest. On the invitation of the Mayor, a number of children from the Elementary Schools were present, but judging from their demeanour, hardly knew what to make of so unwonted an experience.

Answers to Correspondents.

AMATEUR.—Joule's 'Collection of chants' is still used in numerous churches notwithstanding the output of many other collections. Dr. Peace's 'Programme Notes for Organ Recitals' is published by Messrs. Novello & Co., price 5s.

LASHWOOD.—We cannot trace the carol from your description. If you send us a copy of the music and words we will make further inquiries.

(Other inquiries are held over or have been answered privately.)

Country and Colonial News.

CHELTHENHAM.—On February 11 the Cheltenham Philharmonic Society gave a successful concert before a distinguished audience. Elgar's 'Carillon' was given with Miss Ethel Smith as reciter. Mr. C. J. Phillips conducted.

CLITHEROE.—The Blackburn Ladies' Choir gave a concert at Clitheroe on February 16. An excellent and difficult programme of part-songs was efficiently carried out under Mr. F. Duckworth. Miss Myra Dixon (vocalist), Miss Helena McCullagh (pianoforte), and Miss Mabel McCullagh (violin) assisted.

COCKERMOUTH.—The Harmonic Society gave its sixteenth first concert on February 10, when Gounod's 'Pavane' (concert arrangement) was successfully performed under the direction of Mr. George Tootell. The band and choir numbered 120. The soloists were Miss Evangeline Florence, Mr. Wilfrid Abor, and Mr. Cuthbert Allan.

LEEK.—The Leek Amateur Musical Society gave a Patriotic Concert in the Town Hall on February 1, when Elgar's 'The Banner of St. George' and part-songs by Fanning and Elgar were performed. The soloists were Madame Lily Moffitt, Mr. William Elliot, and Mr. Fred. C. Morris (violin). Mr. John Cope conducted.

RUGELEY.—Elgar's 'The banner of St. George' was chosen by the Rugeley Choral Society, and a highly creditable performance was given last month under Mr. G. H. Grummitt's direction. Miss C. Gardner was the soprano soloist.

SOUTHPORT.—The Southport Orchestral Society gave a concert on January 29. Mr. William Rimmer conducted. Schubert's 'Unfinished' Symphony and German's 'Waltz Rhapsody' were items in the programme. Mr. John Clarke (tenor) and Mr. Walter Hatton (violoncello) performed.

TORONTO.—The National Chorus had a large and appreciative audience at its concert in January. The programme consisted mainly of French and English music, the latter including Coleridge-Taylor's 'Sea-Drift,' and Elgar's 'Dedications on the hills' (which was a notable success), 'It comes from the misty ages,' and 'Weary wind of the west.' Miss Maggie Teyte sang songs by Debussy, Charpentier, and Hué. Dr. Albert Ham conducted.

Miscellaneous.

At Claridge's Hotel on February 8 Miss Ethel Rayson gave a lecture-recital on 'The Romantic movement in literature and music.' The occasion was on behalf of the British Red Cross Society, and we are informed that the excellent attendance has resulted in a substantial sum being added to the funds.

At the meeting of the Musical Association held on February 16, the Rev. E. H. Fellowes gave an informing lecture on 'John Wilbye,' the great English madrigal composer. We regret we are compelled to hold over a report until April.

Miss Katherine Doubleday is an accomplished pianist. Her recital at the Æolian Hall on February 16 drew an excellent audience. Amongst the pieces she played was Franck's 'Prélude, Arie, et Finale.' Miss Winifred Small (violin) was another attraction.

On February 13 the Incorporated Society of Musicians paid a visit to Southwark Cathedral. In the Chapter House Mr. E. T. Cook, the organist, lectured on 'English church music of the 16th and 17th centuries.'

Mr. Donald Tovey gave six pianoforte recitals at the Æolian Hall during February. His performances displayed many fine artistic qualities.

A students' concert given on February 1 at Trinity College of Music served to show that the teaching in this well-established institution is first-rate.

On February 3, at a War concert given at the Mansion House, Sir Charles Santley (81) and Mr. Edward Lloyd (86) sang.

Glinka's 'Life for the Czar' was performed at the Playhouse on January 21, in aid of the Grand Duke Michael's Fund.

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FOUR Extra Supplements are given with this number:

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2. 'Give rest, O Christ.' Kontakion of the Faithful Departed (Kieff Melody). For S.A.T.B. Edited by Walter Parratt.
3. 'Lighten our darkness' (Collect for aid against all perils). Anthem, for S.A.T.B. By Josiah Booth.
4. *Competition Festival Record.*

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In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

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This Supplement is part also of the March issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 80.

THE ROYAL NATIONAL EISTEDDFOD OF WALES, 1916.

(To be held at BANGOR, not ABERYSTWYTH.)

In our last issue we gave some details of the syllabus issued by the committee of the Royal National Eisteddfod, announced to be held at Aberystwyth this autumn. We are now officially informed that this event is postponed to 1916, and that the National Eisteddfod will be held at Bangor as stated below. The following is from the syllabus of the Bangor event:

Tests for the chief choral competitions:

CHIEF CHORAL COMPETITION (open to all comers).

Number of voices, 150 to 200.

First prize, £150. Second prize, £40.

'When Israel out of Egypt' (Mendelssohn).

'They that go down to the sea in ships' (Bantock).

'Y Mebyn-ôd' ('The snow flake') (E. T. Davies).

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Number of voices, 60 to 80.

First prize, £40. Second prize, £10.

'Put off, O Jerusalem' (Hubert Parry).

'The Indian serenade' (Christmas Williams).

'The summer night' ('Yr hafaid nos') (Vaughan Thomas).

COMPETITION FOR MALE CHOIRS (open to all comers).

Number of voices, 50 to 80.

First prize, £40. Second prize, £10.

'O, mariners out of the sunlight' (Coleridge-Taylor).

'The Assyrian came down' (Cyril Jenkins).

'Canu'r wyf dan chwareu'r Crwth' (D. D. Parry).

COMPETITION FOR FEMALE CHOIRS (open to all comers).

Number of voices, 30 to 40.

Prizes, £20 and £5.

'The Lord is my Shepherd' (Schubert).

'Can yr Eos' ('The nightingale's song') (E. T. Davies).

COMPETITION FOR CHILDREN'S CHOIRS (age limit, 16).
(Open to all comers.)

Number of voices, 40 to 50.

Prizes, £10, £3 and £2.

'The nightingale' (Weelkes).

'Madelain' (Mark Evans).

The date of the Eisteddfod, which was postponed from last year owing to the War, has not yet been fixed, but it will probably be held in August or September, 1915.

The secretary is Mr. T. R. Roberts, Breeze Hill, Colwyn Bay.

FAILSWORTH, MANCHESTER.—January 30.

The diversified programme presented at the Annual Juvenile Musical Festival, organized by the Failsworth Industrial Co-operative Society, comprised pianoforte, violin, solo-singing, sight-test, recitation, action-song, and choral competitions. A marked feature was the preponderance of budding pianists, who, divided into two classes, outnumbered all the entries in the other musical classes put together.

The winners in the individually tested classes were Lucy White (junior pianoforte), Frank Clough (senior pianoforte), Edith Taylor and George F. Thorp (solo-singing), and Clarence Swift (violin).

Out of the six competing choirs in the action-song class, four were drawn from the Hulme Hall Lane Wesleyan

Sunday School, one of which carried off the second-prize with 'Good night,' the first falling to Holy Trinity Girls (Miss A. Powell) for their performance of the same work.

There were only two competitors in the choral class, who sang Este's three-part glee, 'How merrily we live,' and Robertson's 'Jenny Wren and Robin Redbreast.'

Marks.

1st. Eccles Co-operative Juvenile Prize Choir
(Mr. James Currie) 182

2nd. Longsight Juvenile Choir (Mr. Frank Owen) 169

The Eccles Choir thus repeated the success they achieved last year.

Dr. Thomas Keighley adjudicated.

NOTTINGHAM.—February 6.

The ordinary competitive musical Festival having been suspended on account of the War, a less ambitious scheme was devised to meet the needs of the juniors and the Girls' Friendly Society choirs and clubs. There were seven classes in the competition, and the entries were satisfactory.

The following are some of the results:

Girls' Solo.—Test: 'My mother bids me bind my hair' (Haydn); Miss Edith Hickling.

Soprano.—Test: 'Rose, softly blooming' (Spohr); Miss Edith Rhodes.

Contralto.—Miss Edith Newman.

Girls' Choirs (Open).—Tests: 'A song of the year' (Harrison) and 'Beauty and truth' (Coleridge-Taylor); Nottingham G.F.S. Lodge.

Girls' Choirs (Choirs in the Nottingham and District Girls' Evening Homes and Clubs).—Tests: 'Winds are blowing' (Battison Haynes) and 'Beauty and truth' (Coleridge-Taylor); Mansfield Road Girls' Club.

Mr. Allen Gill and Mr. Arthur Barlow adjudicated.

The prizes were distributed by the Duchess of Newcastle.

HUDDERSFIELD ('THE MRS. SUNDERLAND')
FESTIVAL.—February 12, 13.

This well-established Festival was held successfully notwithstanding the distraction of the War. Huddersfield is one of the Yorkshire cities that have been kept busy because of the War, and the demand for skilled and able-bodied workpeople has kept many male chorists at home who might otherwise have been with the Army.

The following is a summary of the results. The maximum number of marks for each test was 100:

Contralto Solo.—Tests: 'Hence, Iris, hence away' (Handel's 'Semele') and 'Hindoo song' (H. Bemberg); Addyce Shuttleworth, Todmorden.

Tenor Solo.—Tests: 'Love sounds the alarm' (Handel's 'Acis and Galatea') and 'Come, Margarita, come' (Sullivan's 'Martyr of Antioch'); Wilfred Butler, Huddersfield.

Pianoforte Solo (Senior).—Tests: Rondo from Sonata in E flat major, Op. 7 (Beethoven), and Polonaise in A flat, Op. 53 (Chopin); H. Augustus Leah, Huddersfield.

Pianoforte Solo (Junior).—Tests: Rondo in B flat, Op. 107 (Hummel), and Rondino, Op. 28, No. 2 (Sterndale Bennett); William Baines, Cleckheaton.

Choirboy's Solo.—Tests: 'O bid your faithful Ariel fly' (Linley) and 'The fairy pipers' (A. H. Brewer); Arthur Northrop, Bradford.

Mixed-Voice Choirs.—Tests: part-song, 'The sea shell' (Coleridge-Taylor), and 'The snowflake' (E. T. Davies); Gledholt Vocal Union (Mr. J. Fletcher Sykes).

Male-Voice Choirs.—Tests: Part-song, 'Soldier, rest' (Oliver King), and part-song, 'Twilight' (Dudley Buck); Holme Valley Male-Voice Choir (Mr. Irving Silverwood).

Public Elementary School Choirs (Open).—Tests: two-part song, 'Song of summer winds' (Percy E. Fletcher), and two-part song, 'Golden slumbers' (A. H. Brewer); Lower Wortley Boys' Council School.

Dr. A. H. Brewer adjudicated.

The *Yorkshire Post* says:

'One of the most remarkable features was the singing of the elementary school-children. Four choirs had survived the afternoon's test, and at night they charmed everyone by their singing of one of Dr. Brewer's own compositions—a dainty and exceedingly difficult lullaby, "Golden Slumbers." One feels that this delicate tone-poem could never have been written for children. Certainly, no teacher would undertake it except under the stimulus of a competition such as this, and in any case nothing less than a process of "forcing" would achieve the desired end. Thus the finished product presented itself as a kind of exotic. Conductors played upon their youthful choirs as upon some delicate instrument, and skilled grown-ups could hardly have responded with more perfect nuances. In the end, the award came to the Lower Wortley Boys' Council School, Leeds.'

'Delightful, too, was the singing of the adult mixed choirs. They were all under perfect control, and the evening test-piece, "Snowflakes," by E. T. Davies, gave ample scope for delicate expression and also for the genius of true interpretation. The Gledholt Vocal Union, which secured the highest marks, was beautifully cohesive, and though no part dominated another, the tone of the sopranos was true and full. The Bradford Vocal Union gave a very finished rendering of the same piece, but in this case the adjudicator had occasion to warn singers against adopting the vibrato habit. One of the chief glories of these contests is the singing of male-voice choirs, for which the West Riding is famous. Probably, however, the War has interfered with some of these combinations, and now only four were entered. But they fully maintained the traditions of the Festival in wealth as well as volume of tone, and in dramatic power. The prize went to the Holme Valley Choir, which gained the ascendancy both morning and night—a magnificent body of voices.'

SCHOOL CHOIR COMPETITIONS IN SOUTH AFRICA.

The *Education Gazette* (South Africa) gives full accounts of school competitions held during the autumn.

MALMESBURY AND PAARL MISSION SCHOOL CHOIR COMPETITION.

The competition was held in the Town Hall, Paarl, on October 16 last, in the presence of a large and deeply interested audience.

Mr. Arthur Lee, Departmental Instructor, adjudicated.

Prescribed song: 'The spring, the pleasant spring,' by R. Spofforth.—This song was sung with much refinement by Klein Drakenstein and Malmesbury. The shades of feeling were brought out better by the latter choir. Wellington did creditably, considering that this was the first time the teacher had taken part in a competition. The rendering was correct, the tone of pleasing quality, but of *piano* singing there was little.

Own-chose songs: 'How lovely are the messengers,' by Mendelssohn (Malmesbury).—The choir was under capital control, and the work-up to the climax was effected with skill. 'Away from scenes of earthly sadness,' by R. Muller (Klein Drakenstein).—The outstanding features of this part-song were exact attention to detail, good feeling, and pure vowel quantities. 'The time of joy,' by Gastoldi (Wellington).—The singing was hearty, but the heartiness was in no place exaggerated.

Sight-singing: The first test was sung in fine style by Malmesbury and Klein Drakenstein. The tone of the former choir was fuller, and a few members of the latter overlooked some octave marks. Klein Drakenstein gripped the rhythm of the dual test firmly. Individuals of the Wellington Choir read well.

The award was made in favour of Malmesbury Choir, trained by Mr. J. B. Oppelt.

The winners of the Departmental prizes offered for efficiency in writing from ear were won by Susanna Oppelt and Magdalena Hendricks (Malmesbury), Susie Klassen and Minnie April (Wellington), Sophia Otto and Mozes Lambert (Klein Drakenstein).

As a result of the competition, £7 1s. 9d. was made over to War Relief Funds.

The prescribed song for 1915 is 'The angel of the rain,' trio by Roland Rogers.

CERES, PIQUETBERG AND TULBAGH PUBLIC SCHOOL CHOIR COMPETITION.

Piquetberg Choir sang in the Zaal on the October 22, 1914. There was a fair gathering of the public, and after deducting expenses, £1 7s. 6d. was sent in to the War Relief Funds. It is to be regretted that the Public Schools at Porterville, Ceres, and Tulbagh did not take part in the competition.

Mr. Arthur Lee adjudicated, and reported as follows:

In a three-part setting of 'Robin Adair' the second soprano and alto were a little too strong. Intervals were correct and the modulations were taken with confidence. Articulation was somewhat forced, and there was a tendency to quit long notes too early. The balance of parts in Cowen's 'Violets' was satisfactory, but the keenness of the choir for clear articulation led to some clipping of words. Otherwise the rendering of both items was very creditable. Mendelssohn's 'Then shall the righteous shine forth as the sun' ('Elijah') was given as the unison sight-test in the lower key. [This is notable.—ED., C.F.R.] The first half was read very well indeed, but on account of a failure to return to the original key the latter part, although correct in itself, was sung in a wrong key. The two-part test, an adaptation of the last verse of Balfe's duet, 'Excelsior' gave the pupils no trouble. Except in the selection from 'Elijah,' the choir finished each item of the competition in perfect tune—an excellent testimony to the natural and unstrained use of the vocal organs.

The shield will be held for 1914-15 by the Piquetberg Public School Choir, which was trained by Miss A. S. Curlewis.

The ear-test prizes were won by Anna Aranges and Minnie Baransky.

The song prescribed for 1915 is 'Serenade,' by Bertram Laard-Selby.

COMING COMPETITIONS

(WITH SECRETARIES' NAMES).

March.—Haughton and District (Staffordshire). Eleven classes, village choirs and school choirs. Two open classes are for choirs of mixed voices, another for male voices. No solos or instrumental classes. Miss B. E. Royds, Haughton, near Stafford.

March 20.—Sheffield. Under the auspices of the Clarion Vocal Union. The syllabus has not reached us.

March 26, 27. Wansbeck (Morpeth). The programme is on the usual scale—eight junior classes and eighteen adult classes,—and includes vocal solos for boys and tenors, violin and string quartets. No pianoforte. Mrs. Orde, Nunnyskirk, Morpeth.

April 16, 17.—Belfast. The syllabus of this Festival has just been issued. Forty-three classes are provided for. They include choirs of all kinds and several for instruments. The *Northern Whig*, in backing up the event, says, 'Surely the music-lovers of Belfast will see that the movement, which has now been firmly established in our midst as an annual event, will not suffer on this occasion. The times are exceptional, but there is no reason why we should have our harps upon the willows.' We trust the courage of the committee will be justified by a full response. Miss L. Murphy, B.A., Churchill, Craigavad, Belfast.

April 27, 28.—Whitby, Yorkshire. The Eskdale Tournament of Song. The syllabus has just been issued. It is evident that the unscrupulous bombardment of this 'fortified' town has not intimidated the townsfolk. The syllabus is an elaborate one, enumerating thirty-three classes. Thirteen classes are for juniors. Although the event is styled a tournament of song, there are classes for pianoforte, violin, violoncello, string quartet, pianoforte trio, combined violins for junior, and accompaniment at sight. The Misses C. and M. Yeoman, Woodlands, Sleights, S.O.

May 1.—Glasgow. Originally it was intended to enlarge the scope of this already important event. But this year it has been deemed expedient not to attempt to do more than encourage the schools, female-voice choirs, vocal quartets, and adult solo singers (six classes). The following statement as to the tests is made in the syllabus: 'The committee—although not actuated by any Chauvinistic spirit—has thought the present an appropriate time to exploit more fully than heretofore the creative resources of British musicianship. The result is an "all-British" syllabus of outstanding interest.' We hope to find space in our next issue for this patriotic list of tests. Mr. Hugh S. Robertson, 115, Renfield Street, Glasgow.

May 5, 6.—Tewkesbury. The first competition was held here in March, 1914, and was a great success. This year's scheme, which was drafted before the War, is to be persevered with as far as it is found possible. Over a thousand men in the neighbourhood have joined the Army. Eighteen classes are enumerated in the syllabus. Choirs of all kinds, solos for all voices, pianoforte and violin playing, and string quartets are provided for. Mrs. Purcell Wilson, Avonbank, Tewkesbury.

May 10 to 15.—'Feis Ceoil' Irish Musical Festival, Dublin. The syllabus of this leading event ignores all reference to the effects of the War, and the programme is as elaborate as ever. Sixty-four classes, covering almost every department of musical activity, are enumerated. The selection of tests must have been a heavy task. No fewer than 114 pieces are scheduled. The syllabus is an interesting record of the event since its establishment in 1907. The budget of last year's Festival shows a turnover of £72 3s. 10d., the loss for that year being £30 3s. 10d. Miss Edith Mortier, 37, Molesworth Street, Dublin.

May 19, 20.—Taunton. Thirty-five classes, including junior choirs and boys' solos, junior violin and pianoforte, Morris dances, Country dances, Singing games, and senior violin and pianoforte accompanying, organ, string orchestra, vocal solos (seven classes), and female-voice, male-voice, and mixed-voice choirs. Miss Lucy Hook, 11, Middle Street, Taunton, and Mr. E. Edgcombe, One Ash, Taunton.

May 20, 21. The sixth Cornwall Competition. To be held at Wadebridge (a new centre). This Festival has been promoted by Lady Mary Trefusis. Sixteen classes, mostly for school choirs. No adult mixed-voice choirs on this occasion, but choirs of women's voices are provided for. Pianoforte, violin, viola, and violoncello are also included. The Lady Mary Trefusis, Porthgidden, Devoran, Cornwall.

PEOPLE'S PALACE MUSICAL FESTIVAL.

February 25, 27, April 30, and ten dates in May.

We have now before us the full syllabus of this important Festival, which, as stated above, will be spread over thirteen days. Sixteen classes are enumerated, but as many of these are subdivided into graded sections there are really forty-two classes. The appeal is chiefly to choral societies of all grades and constitution—church choirs, children's choirs, elementary, secondary, and continuation school choirs. There are also sections for children's violin bands, male-voice quartets (no alto allowed), mixed-voice quartets, trios for S.S.A., violin and pianoforte duet, instrumental trios, string quartets, and orchestras (full, and for strings only). The combined music includes Parry's 'Blest Pair of Sirens' and Purcell's fine chorus 'Soul of the World.' The hon. secretary is Miss Edith Barran, 33, Elgar Street, Rotherhithe, S.E.

SLIGO FEIS CEOIL.—April 7, 8, 9.

Like Belfast and Coleraine, this Festival has issued its syllabus and seems determined to carry the event through. There are ten classes for choirs, eight for vocal quartets, trios, and duets. Solo-singing has no fewer than sixteen classes. Instrumental music has thirty-six classes. In an Irish section (Gaelic words) there are school choir classes and solo-singing, and there are five classes for dancing. The secretary is Mr. H. C. Gordon McCormick, Sligo.

The above are in addition to Festivals announced in recent issues of the COMPETITION FESTIVAL RECORD:

Macclesfield.
Coleraine (Ireland).
Stratford (London, E.).
South-West London.
Ilkley (Wharfedale).
West Sussex (Chichester).
Hastings.
Morecambe.
London Working Girls' Federation of Girls' Clubs.
Manchester and District.

The following was written by Dr. McNaught as an introduction to the first People's Palace Festival, and it is reproduced here for the information of any who may be thinking of competing:

'THE PEOPLE'S PALACE COMPETITION MUSICAL FESTIVAL.

'What does it all mean? In the first place, it means a gathering of all sorts and conditions of persons interested in music—as performers or listeners—and of persons not necessarily musical but interested in the welfare of the community. It certainly does not mean merely an exhibition of skill from first-rate performers. That will be a pleasant incident. What we want also is the comparatively inefficient to come and learn to know what there is to do and how to do it, and to get a new outlook—a new motive for practice and untold pleasure and re-creation of spirit. It does not matter if you do not win a prize. You must gain something by taking even a humble part in the proceedings. Is there an ill-balanced choir bravely working away in some out-of-the-way corner? We want that choir and its conductor to come and do what it can to help to make the gathering comprehensive. Is there a girls' club singing-class where the attendance is unavoidably irregular and the girls are often tired, and where, therefore, not very much can be accomplished even by the most devoted teachers? If yes, then we particularly want that class to come, and get new ideas and desires that will encourage the girls all the year round.

'The first aim of the Festival is to assemble under one roof and on a memorable occasion as many as possible of the existing organizations, small and large, that practise music, and we hope that this will lead to the creation of many other similar organizations. We want you to meet one another, as we all do in games, in friendly rivalry, and we want to be all knit together by the common desire to get pleasure and solace out of the most wonderful of all the arts.

'Even to the best isolation may mean partial stagnation. A choir of any grade has its purpose strengthened when it hears another choir better or worse than itself. Loyalty to a conductor and to your own side in the game stimulates you to do your very best.

'I believe that there are many undreamt-of possibilities for music in the East of London. The best choir I ever had the honour to conduct was composed of 150 enthusiastic East-enders. It is worth while to add that this choir was brought into being in order to compete at the Crystal Palace in 1873, and it was their winning of the first-prize on that occasion that made their reputation and set them going for twenty-five years. So much for the fruit of one competition!

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Shepherd's Hey (Stick or Hand-Clapping Dance).
The Cuckoo's Nest (Stick, or Hand-Clapping Dance).
The Black Joke (Stick, or Hand-Clapping Dance).
Tideswell Processional Morris.

SET III.

Morris On, or Hey Diddle Dis.
Hunting the Squirrel (Stick Dance).
Getting Upstairs (Handkerchief Dance).
Double Set Back (Handkerchief Dance).
Haste to the Wedding (Handkerchief Dance).
Rodney (Stick Dance).
Processional Morris.

SET IV.

Morris On, or Hey Diddle Dis.
Jockie to the Fair.
Old Mother Oxford.
Old Woman Tossed up in a Blanket.
Bacca Pipes Jig.
Processional Morris.

SET V.

Flowers of Edinburgh (Handkerchief Dance).
The Maid of the Mill (Handkerchief Dance).
The Maid of the Mill (Handkerchief Dance).
Alternative Version.
Bobbing Joe (Handkerchief Dance).
Shepherd's Hey (Handkerchief Dance), 2nd Version.
Glorishears (Handkerchief Dance).
The Gallant Hussar (Handkerchief Dance).
Leap-Frog (Handkerchief Dance).

SET VI.

Shooting (Stick Dance).
Brighton Camp (Handkerchief Dance).
Green Garters (Handkerchief Dance).
Princess Royal (Jig).
Lumps of Plum Pudding (Jig).
The Fool's Dance (Jig).
Derbyshire Morris Dance (Handkerchief Dance).
Derbyshire Morris Reel (Handkerchief Dance).

SET VII.

The Old Woman tossed up in a Blanket (Handkerchief Dance).
The Cuckoo's Nest (Handkerchief Dance).
The Monks' March (Heel-and-Toe Dance).
Lads a-Bunchun (Corner Dance).
Longborough Morris, or Hey Diddle Dis (Handkerchief Dance).
London Pride (Handkerchief Dance).
Swaggering Boney (Corner Dance).
Young Collins (Handkerchief Dance).
The Rose (Handkerchief Dance).
Field Town Morris (Handkerchief Dance).

SET VIII.

Heel-and-Toe (Handkerchief Dance).
Bobby and Joan (Stick Dance).
Banks of the Dee (Handkerchief Dance).
Dearest Dicky (Corner Dance).
Step Back (Handkerchief Dance).
I'll go and enlist for a Sailor (Jig).
Sherborne Jig (Jig).
Princess Royal (Jig), 2nd Version.
None so pretty (Jig).

SET IX.

Old Black Joe (Handkerchief Dance, Badly Traditional).
The Beaux of London City (Stick Dance, Badly Traditional).
The Gallant Hussar (Handkerchief Dance, Bledington Traditional).
Trunkles, 2nd Version (Corner Dance, Bledington Traditional).
William and Nancy (Handkerchief Dance, Bledington Traditional).
Leap-Frog (Handkerchief Dance, Bledington Traditional).
Lumps of Plum Pudding, 2nd Version (Jig, Bledington Traditional).
Ladies' Pleasure (Jig, Bledington Traditional).
Helston Furry Dance (Processional).

SET X.

Bonny Green (Handkerchief Dance, Bucknell Traditional).
Room for the Cuckoo (Hand-clapping Dance, Bucknell Traditional).
The Queen's delight (Corner Dance, Bucknell Traditional).
Saturday Night (Progressive Dance, Bucknell Traditional).
Bonnets so Blue (Jig, Bucknell Traditional).
Constant Billy, 2nd Version (Handkerchief Dance, Longborough Traditional).
Shepherd's Hey, 4th Version (Handkerchief Dance, Field Town Traditional).
Leap Frog, 2nd Version (Handkerchief Dance, Field Town Traditional).
Wyresdale Greensleeves Dance (Three-Mus Traditional).
Castleton Garland Dance (Processional).

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35. Dito	M. Kingstons	14d.	176. Mine eyes are ever	Hamilton	14d.	191. The love of God	Reay	14d.
36. Come, ye blessed	Barnby	14d.	212. Mock not God's name	C. Tye	14d.	184. The pains of hell	Monk	14d.
37. Deliver me, O Lord	J. Stainer	14d.	94. My song shall be of mercy	F. Hiffe	14d.	52. The path of the just	J. V. Roberts	14d.
38. Deliver us, O Lord	Batten	14d.	73. O Day-spring	J. Stainer	14d.	101. The Peace of God	J. Rheinberger	14d.
39. Except the Lord	F. H. Cowen	14d.	118. O do well unto Thy servant	West	14d.	12. The pillars of the earth	Tours	14d.
40. Father of all	Tye	14d.	75. O Emmanuel	J. Stainer	14d.	134. The righteous souls	Skeats	14d.
41. For it became Him	Oliver King	14d.	146. O God, forasmuch as	Richardson	14d.	41. The Sacrifices of God	H. Blair	14d.
42. For our offences	Mendelssohn	14d.	116. O God of Bethel	Tye	14d.	152. The Salvation of the Righteous	Ouseley	14d.
43. Forth from the dark	Hook	14d.	162. O God, our help	C. Lee Williams	14d.	34. Dito	Vincent	14d.
44. Fret not thyself	F. Hiffe	14d.	23. O God, Whose nature	A. Gray	14d.	169. The Souls of the righteous	Hall	14d.
45. Give ear unto my prayer	Arcade	14d.	214. O happy is the man	C. Tye	14d.	87. The steps of a good man	F. Cambridge	3d.
46. Give rest, O Christ	Arranged	14d.	119. O hearken Thou	A. Sullivan	14d.	66. These are they which	J. Goss	14d.
47. God so loved the world	Kingston	14d.	72. O Key of David	J. Stainer	14d.	180. These have left a name	Hook	14d.
48. God, Who is rich in mercy	Garrett	14d.	74. O King and Desire	J. Stainer	14d.	192. This is the day	Reay	14d.
49. Grant, we beseech Thee	J. Booth	14d.	70. O Lord and Ruler	J. Stainer	14d.	211. Thou didst turn Thy face	Attwood	14d.
50. Dito	C. Lee Williams	14d.	53. O Lord, correct me	J. Coward	14d.	77. Thou Lord, our	Mendelssohn	14d.
51. Hark, hark, my soul	Oliver King	14d.	67. O Lord, give ear	W. H. Cummings	14d.	28. Thou shalt shew me	A. Gray	14d.
52. Hate Thee, O God	J. Hopkins	14d.	133. O Lord, give Thy Holy	Tallis	14d.	29. To Thee do I lift up my soul	Hall	14d.
53. Have mercy upon me	J. White	14d.	113. O Lord, grant the King	Child	2d.	16. Try me, O God	C. Wood	14d.
54. He that soweth	J. B. Calkin	14d.	138. O Lord, increase my faith	Gibbons	14d.	99. Turn Thee again	A. Sullivan	14d.
55. Hide me under the shadow	West	14d.	159. O Lord, my God	C. Lee Williams	2d.	28. Turn Thy face	C. Lee Williams	2d.
56. Hide not Thou Thy Face	Farrant	14d.	13. O Lord, my trust	King Hall	14d.	171. Watch ye and pray	G. R. Vicars	2d.
57. Holy, Holy, Holy	C. Tye	14d.	15. O Lord, rebuke me not	H. Lahee	14d.	172. We wait for Thy loving	Armes	14d.
58. How dreadful is this place	Monk	14d.	132. O Lord, we beseech Thee	Shaw	2d.	182. Dito	Macfarren	14d.
59. How still and peaceful	C. Tye	14d.	57. O Lord, Who hast	Iggulden	14d.	2. When my soul fainted within me	J. F. Bridge	14d.
60. I am not worthy	C. Lee Williams	3d.	188. O Lord, my sleep	Thou	Reay	63. Wherewithal shall a young man	Alcock	14d.
61. I am Thine, O save me	Wesley	14d.	33. O most merciful	J. W. Elliott	14d.	183. While all things were	Macfarren	14d.
62. I heard a voice	G. M. Garrett	14d.	89. O Perfect Love	H. Elliot Button	14d.	106. While we have time	H. W. Parker	3d.
63. I heard a voice	A. Gray	14d.	112. O Perfect Love	C. L. Naylor	14d.	6. Who are we, O Lord	C. H. Lloyd	14d.
64. I heard a voice	C. V. Stanford	14d.	43. O praise God	H. Blair	14d.	68. Whom have I in heaven	Elvey	2d.
65. I look for the Lord	F. Hiffe	14d.	174. O praise the Lord, all ye	Barnby	14d.	151. Whom have I in heaven	Ouseley	2d.
66. I will arise	Ch. Wood	14d.	203. O praise the Lord	F. Champneys	2d.	110. Whom the Lord	C. Macpherson	2d.
67. I will go forth	H. Blair	14d.	71. O Root of Jesse	J. Stainer	14d.	121. Why art thou so heavy	Gibbons	14d.
68. I will go unto the altar	H. Reay	14d.	104. O Saving Victim	A. W. Wilson	14d.	109. Why art thou so	C. Macpherson	2d.
69. I will go unto the altar	H. Gadsby	14d.	218. Dito	Armes	14d.	97. Worship and praise	F. Hiffe	14d.
70. I will lay me down in peace	C. Lee Williams	14d.	84. Dito	J. B. Calkin	2d.			
71. I will magnify Thee	Luard-Selby	14d.	69. O Wisdom	J. Stainer	14d.			
72. I will wash my hands	A. D. Culley	14d.	95. O worship the Lord	F. Hiffe	14d.			
73. Many man sin	Thos. Adams	14d.	196. Dito	E. H. Thorne	14d.			
74. Many man sin	H. Hiles	14d.	178. O ye priests of the Lord	Hird	14d.			
			39. O ye that love the Lord	Elliott	14d.			

LONDON: NOVELLO AND COMPANY, LIMITED.

Give rest, O Christ.

CONTAKION OF THE FAITHFUL DEPARTED (KIEFF MELODY).

AS SUNG IN THE PANNYKHIDA (DIRGE) OF THE ORTHODOX EASTERN CHURCH OF RUSSIA.

The Words translated by
W. J. BRADBURY.The Music edited by
WALTER PARBATT.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Slow. *mf*

SOPRANO.
Give . . rest, O . . Christ, to Thy . . ser - vant with Thy saints,

ALTO.
Give rest, O Christ, to Thy ser - vant with Thy saints,

TENOR.
Give . . rest, O . . Christ, to Thy . . ser - vant with Thy saints,

BASS.
Give . . rest, O . . Christ, to Thy . . ser - vant with Thy saints,

ACCOMP.
(ad lib.) *p* *mf*

where sor - row and pain are no more, nei - ther . . sigh - ing, . . .

where sor - row and pain are no more, nei - ther . . sigh - ing, . . .

where sor - row and pain are no more, nei - ther . . sigh - ing, . . .

where sor - row and pain are no more, nei - ther . . sigh - ing, . . .

p

This Contakion can be sung by men's voices only, if transposed a fifth lower.

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(2)

GIVE REST, O CHRIST.

FINE. *p*

but life . . ev - er - last - ing. Thou on - ly art im - mor - tal,

but . . life ev - er - last - ing. Thou on - ly art im - mor - tal,

but life . . ev - er - last - ing. Thou on - ly art im - mor - tal,

but . . life . . ev - er - last - ing. Thou on - ly art im - mor - tal,

FINE. *p*

mf *p* *mf*

the Cre - a - tor and Ma - ker of man : and we are mor - tal, form - ed . . of the earth,

mf *p* *mf*

the Cre - a - tor and Ma - ker of man : and we are mor - tal, form - ed . . of the earth,

mf *p* *mf*

the Cre - a - tor and Ma - ker of man : and we are mor - tal, form - ed of the earth,

mf *p* *mf*

the Cre - a - tor and Ma - ker of man : and we are mor - tal, form - ed . . of the earth,

p *mf*

and un - to earth shall we re - turn : for . . so Thou didst or - dain,

p *mf*

and un - to earth shall we re - turn : for so Thou didst or - dain,

p *mf*

and un - to earth shall we re - turn : for . . so Thou didst or - dain,

p *mf*

and un - to earth shall we re - turn : for so Thou didst or - dain,

GIVE REST, O CHRIST.

when Thou cre - a - tedst me, say - ing, *f* Dust thou art, and un - to dust *pp*
 when Thou cre - a - tedst me, say - ing, *f* Dust thou art, and un - to dust *pp*
 when Thou cre - a - tedst me, say - ing, *f* Dust thou art, and un - to dust *pp*
 when Thou cre - a - tedst me, say - ing, *f* Dust thou art, and un - to dust *pp*

shalt thou re - turn. *p* All we go down to the dust; and, weep - ing o'er the grave, *mf* *Slower.*
 shalt thou re - turn. *p* All we go down to the dust; and, weep - ing o'er the grave, *mf*
 shalt thou re - turn. *p* All we go down to the dust; and, weep - ing o'er the grave, *mf*
 shalt thou re - turn. *p* All we go down to the dust; and, weep - ing o'er the grave, *mf* *Slower.*

we make our song, *mf* *pp* Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! *rit.* *D.C. al fine.*
 we make our song, *mf* *pp* Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! *rit.*
 we make our song, *mf* *pp* Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! *rit.*
 we make our song, *mf* *pp* Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! *rit.* *D.C. al fine.*

Lighten our darkness

COMPOSED BY
JOSIAH BOOTH.

1. Above all praise Mendelssohn 140.
2. Almighty and Everlasting God
3. Ditto A. M. Richardson 141.
4. Ditto J. S. Smith 140.
5. Almighty God, Who hast Ford 141.
6. And I saw another Angel Stanford 2d.
7. Arise, O Jerusalem Oliver King 141.
8. Arise, O Lord G. F. Cobb 141.
9. Arise, O Lord Hervey 141.
10. Arise, ye people W. Hayes 141.
11. Ave Maria Arcadelt 141.
12. Ave Verum J. White 141.
13. Awake up, my glory F. Hiffe 141.
14. Be not Thou far from me Stainer 141.
15. Behold, God is my Stainer 141.
16. Behold, O God C. Macpherson 141.
17. Ditto G. C. Martin 2d.
18. Behold the Lord Thorne 141.
19. Beloved, if God so loved Barnby 141.
20. Beloved, let us love G. F. Cobb 141.
21. Beloved, now are we E. H. Thorne 141.
22. Beside Thy cradle J. S. Bach 141.
23. Blessed are they S. S. Wesley 141.
24. Blessed be the Lord Ouseley 141.
25. Blessed be Thou, O Lord Lloyd 141.
26. Blessed is He A. H. Brewer 141.
27. Blessed is He B. Luard-Selby 141.
28. Ditto Verrinder 141.
29. Blessed is the man Oliver King 141.
30. Ditto J. Stainer 141.
31. Blessed Lord C. Lee Williams 141.
32. Bread of the world John E. West 141.
33. Break forth J. S. Bach 141.
34. Christ is not entered E. Fanning 141.
35. Come, let us worship Palestrina 141.
36. Come unto Me H. Hiles 141.
37. Ditto M. Kingston 141.
38. Come, ye blessed Barnby 141.
39. Deliver me, O Lord J. Stainer 141.
40. Deliver us, O Lord Batten 141.
41. Except the Lord F. H. Cowen 141.
42. Father of all Tye 141.
43. For it becometh Him Oliver King 141.
44. For our offences Mendelssohn 141.
45. Forth from the dark Hook 141.
46. Fret not thyself F. Hiffe 141.
47. Give ear unto my prayer Arcadelt 141.
48. Give rest, O Christ Arranged 141.
49. God so loved the world Kingston 141.
50. I God, Who is rich in mercy Garrett 141.
51. Grant, we beseech Thee J. Booth 141.
52. Hark, hark, my soul Oliver King 141.
53. Haste Thee, O God J. Hopkins 141.
54. Have mercy upon me J. White 141.
55. He that soweth J. B. Calkin 141.
56. Hide me under the shadow West 141.
57. Hide not Thou Thy Face Farrant 141.
58. Ho! ye that thirst C. Tye 141.
59. Holy, Holy, Holy F. Cellier 141.
60. How dreadful is this place Monk 141.
61. How still and peaceful C. Tye 141.
62. I am not worthy C. Lee Williams 2d.
63. I am Thine, O save me Wesley 141.
64. I heard a voice G. M. Garrett 141.
65. I heard a voice A. Gray 141.
66. I heard a voice C. V. Stanford 141.
67. I look for the Lord F. Hiffe 141.
68. I will arise Ch. Wood 141.
69. I will go forth H. Blair 141.
70. I will go to the altar Reay 141.
71. I will go unto the altar H. Gadsby 2d.
72. I will lay me down in peace
73. C. Lee Williams 141.
74. I will magnify Thee Luard-Selby 141.
75. I will wash my hands A. D. Culley 141.
76. If any man sin Thos. Adams 141.
77. If any man sin H. Hiles 141.
78. If thou shalt confess C. V. Stanford 2d.
79. In life's gay morn C. Tye 141.
80. In this was manifested C. H. Lloyd 141.
81. Is it nothing to you Ouseley 141.
82. It is high time Williams 141.
83. It is of the Lord's mercies Thorne 141.
84. Jesu, Saviour, I am Thine Steane 141.
85. Jesu, Who from Thy F. C. Woods 141.
86. Jesu, Word of God J. White 141.
87. Jesus said unto the people Stainer 141.
88. Judge me, O God Ouseley 141.
89. Judge nothing before Williams 141.
90. Lead me, Lord S. S. Wesley 141.
91. Let my prayer be set forth Martin 141.
92. Ditto C. Macpherson 141.
93. Let my prayer come up Purcell 141.
94. Let our hearts be Mendelssohn 141.
95. Let the wicked forsake his way Goss 141.
96. Let the words of my mouth Blair 141.
97. Let Thy hand be strengthened
98. G. C. Martin 2d.
99. Let us come boldly C. H. Lloyd 141.
100. Let your moderation Williams 141.
101. Lift up the everlasting gates Tye 141.
102. Lo! from the hills Williams 141.
103. Lo, the day of rest Elliot Button 141.
104. Lo, the Winter is past H. Gadsby 141.
105. Lord God Almighty, bear Verdonck 141.
106. Lord, call upon Thee F. Hiffe 141.
107. Lord, in thankful love Schubert 141.
108. Lord, on our offences Mendelssohn 141.
109. Lord, we beseech Thee Batten 141.
110. Lord, we pray Thee Chambers 141.
111. Love not the world Ouseley 141.
112. Master, what shall I do Bowes 141.
113. Mercy and truth A. Sullivan 2d.
114. Mine eyes are ever Hamilton 141.
115. Mock not God's name C. Tye 141.
116. My song shall be of mercy F. Hiffe 141.
117. O Day-spring J. Stainer 141.
118. O do well unto Thy servant West 141.
119. O Emmanuel J. Stainer 141.
120. O God, forasmuch as Richardson 141.
121. O God of Bethel Tye 141.
122. O God, our help C. Lee Williams 141.
123. O God, Whose nature A. Gray 141.
124. O happy is the man C. Tye 141.
125. O harken Thou A. Sullivan 141.
126. O Key of David J. Stainer 141.
127. O King and Desire J. Stainer 141.
128. O Lord and Ruler J. Stainer 141.
129. O Lord, correct me J. Coward 2d.
130. O Lord, give ear W. H. Cummings 141.
131. O Lord, give Thy Holy Tallis 141.
132. O Lord, grant the King Child 141.
133. O Lord, increase my faith Gibbons 141.
134. O Lord, my God C. Lee Williams 2d.
135. O Lord, my trust King Hall 141.
136. O Lord, rebuke me not H. Lahee 141.
137. O Lord, we beseech Thee Shaw 141.
138. O Lord, Who hast Iggluden 141.
139. O Lord, why sleepest Thou Reay 141.
140. O most merciful J. W. Elliott 141.
141. O Perfect Love H. Elliot Button 141.
142. O Perfect Love C. L. Naylor 2d.
143. O praise God H. Blair 141.
144. O praise the Lord, all ye Barnby 141.
145. O praise the Lord F. Champneys 2d.
146. O Root of Jesse J. Stainer 141.
147. O Saving Victim J. Stainer 141.
148. Ditto A. W. Wilton 141.
149. O send out Thy light Armes 141.
150. Ditto J. B. Calkin 2d.
151. O Wisdom J. Stainer 141.
152. O worship the Lord F. Hiffe 141.
153. Ditto E. H. Thorne 141.
154. O ye priests of the Lord Hird 141.
155. O ye that love the Lord Elliott 141.
156. O ye that love the Lord
157. S. Coleridge-Taylor 141.
158. Our Father which art Phillips 141.
159. Our soul on God G. M. Garrett 141.
160. Ponder my words, O Lord Culley 141.
161. Praised be the Lord daily Calkin 141.
162. Prevent us, O Lord A. H. Brewer 141.
163. Rejoice greatly Woodward 141.
164. Rejoice in the Lord Calkin 141.
165. Ditto Reay 141.
166. Rejoice, O ye people Mendelssohn 141.
167. Rejoice ye with Jerusalem King 141.
168. Remember, Lord Verrinder 141.
169. Rend your heart Ouseley 141.
170. Seek the Lord H. Elliot Button 141.
171. Seek ye the Lord Verrinder 141.
172. Show me Thy ways J. V. Roberts 141.
173. Sing to the Lord Tye 141.
174. Teach me Thy way Gladstone 141.
175. The Angel of the Lord A. Gray 141.
176. The Gentiles shall come Reay 141.
177. The great day of the Lord is near
178. G. C. Martin 141.
179. The Harvest truly Pearson 2d.
180. The Heavenly Word Williams 3d.
181. The Joy of our heart is ceased
182. M. B. Foster 141.
183. The Light hath shined Verrinder 141.
184. The Lord hath been Macfarren 141.
185. The Lord hath brought us Thorne 141.
186. The Lord is in His Holy Elliott 141.
187. Ditto E. H. Thorne 141.
188. The Lord is King F. Hiffe 141.
189. The Lord is nigh Cummings 141.
190. The Lord is the True God
191. J. Barnby 3d.
192. The Lord opened the doors
193. F. C. Woods 141.
194. The Lord redeemeth J. B. Calkin 141.
195. The love of God Reay 141.
196. The pains of hell Monk 141.
197. The path of the just J. V. Roberts 141.
198. The Peace of God J. R. Reinberger 141.
199. The pillars of the earth Tours 141.
200. The righteous souls Skeats 141.
201. The Sacrifices of God H. Blair 141.
202. The Salvation of the Righteous
203. Ouseley 141.
204. Ditto Vincent 141.
205. The Souls of the righteous Hall 141.
206. The steps of a good man
207. F. Cambridge 3d.
208. These are they which J. Goss 141.
209. These have left a name Hook 141.
210. This is the day Reay 141.
211. Thou didst turn Thy face Attwood 141.
212. Thou shalt, our Mendelssohn 141.
213. Thou shalt shew me the A. Gray 141.
214. To Thee do I lift up my soul Hall 141.
215. Try me, O God Wood 141.
216. Turn Thee again A. Sullivan 141.
217. Turn Thy face C. Lee Williams 2d.
218. Watch ye and pray G. R. Vicars 2d.
219. We wait for Thy loving Armes 141.
220. Ditto Macfarren 141.
221. When my soul fainted within me
222. J. F. Bridge 141.
223. Wherewithal shall a young man
224. Alcock 141.
225. While all things were Macfarren 141.
226. While we have time H. W. Parker 3d.
227. Who are we, O Lord C. H. Lloyd 141.
228. Whom have I in heaven Elvey 2d.
229. Whom have I in heaven Ouseley 2d.
230. Whom the Lord C. Macpherson 3d.
231. Why art thou so heavy Gibbons 141.
232. Why art thou so C. Macpherson 2d.
233. Worship and praise F. Hiffe 141.

(To be continued.)

LONDON: NOVELLO AND COMPANY, LIMITED.

Lighten our darkness.

COLLECT, FOR AID AGAINST ALL PERILS.

Composed by JOSIAH BOOTH.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lento.

SOPRANO. *pp* Light - en our dark - ness we be - seech Thee, O Lord : and

ALTO. *pp* Light - en our dark - ness we be - seech Thee, O Lord : and

TENOR. *pp* Light - en our dark - ness we be - seech Thee, O Lord : and

BASS. *pp* Light - en our dark - ness we be - seech Thee, O Lord : and

ORGAN. *Lento. ♩ = 62.* *pp*

by Thy great mer - cy de - fend us from all per - ils and

by Thy great mer - cy de - fend us from all per - ils and

by Thy great mer - cy de - fend us from all per - ils, and

by Thy great mer - cy de - fend us from all per - ils, and

LIGHTEN OUR DARKNESS.

dan - gers of this night ; .. for the love of Thy on - - ly

dan - gers of this night ; .. for the love of Thy on - - ly

dan - gers of this night ; for the love of Thy on - - ly

dan - gers of this night ; for the love of Thy on - - ly

dan - gers of this night ; for the love of Thy on - - ly

Adagio. *pp* Son, our Sa - viour, . . Je - sus Christ. *ppp* A - men.

pp Son, our Sa - viour, . . Je - sus Christ. *ppp* A - men.

pp Son, our Sa - viour, . . Je - sus Christ. *ppp* A - men.

pp Son, our Sa - viour, . . Je - sus Christ. *ppp* A - men.

Adagio. *pp* *ppp*

NOVELLO'S ANTHEM BOOK.

BOOK 1.

ADVENT	O King and Desire of all Nations	Stainer
CHRISTMAS	Arise, shine, for thy Light is come	Elvey
LENT	Lord, for Thy tender mercies' sake	Farrant
"	Enter not into judgment	Attwood
"	O ye that love the Lord	Coleridge-Taylor
EASTER	O give thanks	Goss
WHITSUN	Come, Holy Ghost	Attwood
HARVEST	The Lord is loving unto every man	Garrett
GENERAL	O love the Lord	Sullivan
"	The Day Thou gavest, Lord	Woodward
"	Blessed are they that dwell	Tours
"	Thou wilt keep him in perfect peace	Lee Williams

BOOK 2.

ADVENT	Hosanna in the highest	Stainer
CHRISTMAS	Sing and rejoice	Barnby
LENT	O Saviour of the world	Goss
"	Teach me, O Lord	Attwood
"	Jesu, Word of God Incarnate	Gounod
EASTER	Christ is risen	Elvey
HARVEST	Great is the Lord	Stearns
GENERAL	What are these?	Stainer
"	O how amiable	West
"	O taste and see	Sullivan
"	The Lord is my Shepherd	Macfarren
"	God that madest earth and heaven	Fisher

BOOK 3.

ADVENT	Far from their home	Woodward
CHRISTMAS	Four Christmas Carols	Various
LENT	Turn Thy face from my sins	Sullivan
"	O Lord, my God	Wesley
"	Jesu, Word of God Incarnate	Mozart
EASTER	Break forth into joy	Barnby
HARVEST	O Lord, how manifold	Barnby
GENERAL	Seek ye the Lord	Roberts
"	I was glad	Elvey
"	The radiant morn	Woodward
"	O praise God in His holiness	Weldon
"	Doth not wisdom cry	Haking

BOOK 4.

ADVENT	Arise, O Jerusalem	King
CHRISTMAS	Let us now go even unto Bethlehem	Hopkins
LENT	In Thee, O Lord	Tours
"	Comfort, O Lord, the soul of Thy servant	Crotch, arr. by Goss
"	God so loved the world	Stainer
EASTER	Christ our Passover	Goss
WHITSUN	Praised be the Lord daily	Calkin
HARVEST	Ye shall dwell in the land	Stainer
GENERAL	O how amiable are Thy dwellings	Barnby
"	O taste and see how gracious the Lord is	Goss
"	Thine, O Lord, is the greatness	Kent
"	O give thanks unto the Lord	Elvey

BOOK 5.

ADVENT	The Great Day of the Lord	Martin
CHRISTMAS	It came upon the midnight clear	Stainer
LENT	Incline Thine ear	Himmell
"	Lead me, Lord	Wesley
"	Rend your heart	Calkin
EASTER	Awake up, my glory	Barnby
WHITSUN	O for a closer walk with God	Foster
HARVEST	The eyes of all wait on Thee, O Lord	Elvey
GENERAL	I am Alpha and Omega	Stainer
"	O how amiable are Thy dwellings	Richardson
"	Blessed are the merciful	Hiles
"	I will sing of Thy Power, O God	Sullivan

BOOK 6.

ADVENT	Hearken unto Me, My people	Sullivan
CHRISTMAS	O Zion, that bringest good tidings	Stainer
LENT	Turn Thy face from my sins	Attwood
"	O Saving Victim, slain for us!	Stainer
"	There is a green hill far away	Gounod
EASTER	Now is Christ risen from the dead	West
WHITSUN	O Holy Ghost, into our minds	Macfarren
HARVEST	Praise the Lord, O Jerusalem	Maudslayi
GENERAL	Sweet is Thy mercy, Lord	Barnby
"	I will lift up mine eyes	Clarke-Whitfield
"	Rejoice in the Lord, O ye righteous	Elvey
"	I will always give thanks unto the Lord	Calkin

BOOK 7.

ADVENT	It is high time to awake out of sleep	Barnby
CHRISTMAS	Come, ye lofty	Butten
LENT	Bow down Thine ear	Attwood
"	Come unto Him	Gounod
"	The Lord is nigh unto them	Cummings
EASTER	Omen to me the gates	Adams
WHITSUN	When God of old came down from heaven	Vine Hall
HARVEST	Look on the fields	Macpherson
GENERAL	Wearied of earth and laden with my sin	Tozer
"	Sing praises unto the Lord	Cornishank
"	Deliver me, O Lord	Stainer
"	Blessed are the poor in spirit	Hiles

BOOK 8.

ADVENT	Day of Wrath! O day of mourning	Stainer
CHRISTMAS	Like silver lamps in a distant shrine	Barnby
LENT	Cast thy burden upon the Lord	Mendelssohn
"	Seek ye the Lord	Bradley
"	The sacrificial God	Waring
EASTER	This is the day	Vine Hall

BOOK 8 (continued).

WHITSUN	Spirit of mercy, truth, and love	Silly
HARVEST	Behold, I have given you every herb	Harvey
GENERAL	All people that on earth do dwell	West
"	Through the day Thy love has spared us	Naylor
"	The King shall rejoice	Goss
"	Thou wilt keep him in perfect peace	Callis
"	Blessed is He Who cometh	Gounod
ADVENT	Sing, O Heavens	Callis
CHRISTMAS	O bountiful Jesu!	Stainer
LENT	O Lord, correct me	Stainer
"	By the waters of Babylon	Coleridge-Taylor
EASTER	The strife is o'er	Stainer
WHITSUN	Grieve not the Holy Spirit of God	Stainer
HARVEST	Great is the Lord	Stainer
GENERAL	Lead, kindly Light	Marchant
"	O Lord, my trust is in Thy mercy	Pyche-Evans
"	Hymn of Peace	King Hall
"	How dear are Thy counsels	Crick

BOOK 9.

ADVENT	God shall wipe away all tears	Field
CHRISTMAS	Sing, O Heavens	Namdar
LENT	Jesu, Word of God Incarnate	Elgar
"	Hear the voice and prayer	Higgins
"	By Babylon's wave	Gounod
EASTER	Unto the Paschal Victim bring	West
WHITSUN	Our Blest Redeemer	Vine Hall
HARVEST	Great is the Lord	Sullivan
GENERAL	Blessed be the Lord my strength	Markham Lee
"	Abide with me	Alkins
"	O how amiable	Namdar
"	The Lord is exalted	West

BOOK 10.

ADVENT	The night is far spent	Stearns
CHRISTMAS	Nazareth	Gounod
LENT	God so loved the world	More
"	I came not to call the righteous	Vincent
"	Wash me thoroughly	Wesley
EASTER	Alleluia! now is Christ risen	Adams
WHITSUN	Holy Spirit, come, O come	Martin
HARVEST	The earth is the Lord's	Hollins
GENERAL	Saviour, Thy children keep	Sullivan
"	The day is past and over	Martin
"	Jesu, priceless Treasure	Roberts
"	O worship the Lord	Hollins

BOOK 11.

ADVENT	Rejoice greatly	Woodward
CHRISTMAS	Hark! what mean those holy voices	Sullivan
LENT	Give ear, O Lord	Pattison
"	Come now, and let us reason	Brian
"	Is it nothing to you	Foster
EASTER	Christ is risen	Roberts
WHITSUN	I will not leave you comfortless	Stearns
HARVEST	Father of mercies	West
GENERAL	Praise ye the Lord	Dutton
"	Save us, O Lord, while waking	Martin
"	Come, weary pilgrims	Tour
"	Comes, at times	Woodward

BOOK 12.

ADVENT	Prepare ye the way of the Lord	Gounod
CHRISTMAS	In a stable lowly	King Hall
LENT	Hear me when I call	Stainer
"	Come, ye sin-defiled and weary	Coleridge-Taylor
"	In Thee, O Lord	Foster
EASTER	As it began to dawn	Barnby
WHITSUN	God is a Spirit	Stainer
HARVEST	O God, who is like unto Thee	Foster
GENERAL	Nearer, my God, to Thee	Adams
"	Lord, I have loved the habitation	Torrance
"	Send out Thy light	Gounod
"	O God, whose nature	Wesley

BOOK 13.

ADVENT	Prepare ye the way of the Lord	Gounod
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GENERAL	Nearer, my God, to Thee	Adams
"	Lord, I have loved the habitation	Torrance
"	Send out Thy light	Gounod
"	O God, whose nature	Wesley

BOOK 14.

ADVENT	The night is far spent	Foster
CHRISTMAS	Glory God in the highest	Bayly
LENT	The path of the just	Roberts
"	Come, and let us return	Jackson
"	O Saviour of the world	Morse
EASTER	Who shall roll us away the stone?	Torrance
WHITSUN	If I go not away	Adams
HARVEST	The woods and every sweetsmelling tree	Wesley
GENERAL	The Lord is my Light	Sydnam
"	Evening and morning	Oakley
"	Holiest, breathe an evening blessing	Martin
"	Let the righteous be glad	R. F. Lill

BOOK 15.

ADVENT	Awake, awake, put on strength	Barnby
CHRISTMAS	See, amid the winter's snow	West
LENT	There is a green hill far away	Somerset
"	Wearied of earth	Vine Hall
"	Come, and let us return	Goss
EASTER	Come, ye saints	Stainer
WHITSUN	If ye love Me	Stainer
HARVEST	The eyes of all wait on Thee	Gounod
GENERAL	Bread of Heaven	Stainer
"	Blessing, glory, wisdom, and thanks	Gounod
"	Thy word is a lantern	Stainer
"	Hymn to the Trinity	Tschann

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